

TE  
R  
R  
O  
R

Movies • Comic Books • Action Figures • Video Games • DVDs • GORE!

July/Aug 2009 \$6.99

#18

# HORRORHOUND

A FRIGHT-FILLED MAGAZINE FOR ALL BOILS AND GHOULS!

FEATURING ...



ANTHOLOGY HORROR



HALLOWEEN 2



LIGHTNING VIDEO

WETA July/Aug 2009 \$6.99 US \$6.99 / CAN \$8.99

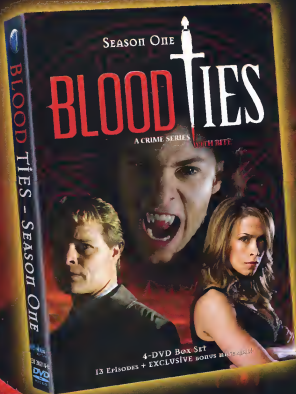


A HORRORHOUND'S GUIDE TO EC COMICS  
**PLUS** • CELEBRATING 20 YEARS OF TV'S  
**TALES FROM THE CRYPT!**

[www.HorrorHound.com](http://www.HorrorHound.com)

# THE HIGHLY ANTICIPATED VAMPIRE TV SERIES ON DVD FOR THE FIRST TIME

"Blood Ties' plays something like an unholy hybrid of 'The X-Files' and 'Buffy The Vampire Slayer'."  
- afterellen.com



Based on the best selling  
**Blood Series** books by Tanya Huff



The Complete First Season Available on DVD 6/2/09

4 DVD Box Set / 13 episodes + exclusive bonus material!

Watch Video clips at [www.bloodtiestv.com/video](http://www.bloodtiestv.com/video)

[www.eaglerockent.com](http://www.eaglerockent.com) - [www.bloodtiestv.com](http://www.bloodtiestv.com)





ON THE COVER: HBO's *Tales from the Crypt* turns 20!

## LETTER FROM THE EDITOR:

As mentioned on the very next page, possibly the first horror film I can distinctly remember watching as a child was *Creepshow*. Not that it was the first I witnessed, however, it was definitely the first that took hold of my brain and never let go. Growing up I maintained a soft spot in my heart for anthology horror: simple and short stories via TV or film that allowed for quick returns on high scores. From *Twilight Zone* to *Tales from the Crypt*, these stories have always held more weight for me than their feature-length brethren. This issue is almost completely devoted to such examples of horror!

On our cover we feature the 20th anniversary of HBO's *Tales from the Crypt*, based on the vintage EC comic anthology, which in itself received two offspring films in the 1970s thanks to Amicus horror! In fact, we have also opted to include a brief yet detailed look into the history of Amicus! Most often mistaken for the other British horror company, Hammer, this studio birthed a number of memorable titles, especially in the world of anthology! And what better way to celebrate anthologies than to present our take on the 20 must-see anthology horror films. From classics such as *Black Sabbath* and *Creepshow* to lesser viewed fare as *Nightmare* and *Body Bags*, we spent the past year tracking down as many as we could view and judge carefully!

As if that weren't enough, we have also presented a packed article on the history of anthology TV series! *Twilight Zone*, *Dark Room*, *Monsters* and the "Crypt" itself are all presented! In fact, we asked our own Sean Clark (the biggest *Twilight Zone* fan we know) to lay out his picks for the 10 greatest episodes from the "Zone"! Bonuses are laid throughout this issue, including a comic book flashback on *Twilight Zone*, a special look at *MAD Magazine* horrors and so much more!

Nathan Hanneman (Editor-in-Chief)

July/August 2009

# CONTENTS

www.HorrorHound.com

**MOVIE & TV:**  
H2: Halloween 2,  
The Final Destination,  
Trick 'r Treat, etc.

**VIDEO INVASION!**  
**LIGHTNING**  
**VIDEO**

**AMICUS**

**TALES FROM**  
**THE CRYPT**  
Retrospective

**COMIC BOOKS:**  
*Army of Darkness*,  
*28 Days Later*,  
Vincent Price, etc.

**Horror's Hallowed**  
**Grounds Presents:**  
**HALLOWEEN 2**

**ANTHOLOGY**  
**TELEVISION**

**Kitley's**  
**Krypt**

**Convention**  
**Calendar**



**DVD NEWS:**  
Friday the 13th,  
Dexter, Rec.,  
Werewolf, etc.

**TOY NEWS:**  
Bif Bang Pow!,  
Gentle Giant,  
NECA, etc.

**20 Most Essential**  
**ANTHOLOGIES**

**DRIVING YOU**  
**MAD!**

**GoreHound:**  
*'80s Gross-Out Toys*

**50 Years of The**  
**TWILIGHT ZONE!**

**ROADKILL:**  
**WONDERFEST**

**Fantasm:**  
Collector's  
Spotlight!

**HorrorHound**  
**Hall of Fame:**  
**THE FRIGHTENERS!**



**ADVERTISE:** Are you interested in seeing your products or services advertised in the pages of *HorrorHound Magazine*, or online at [www.HorrorHound.com](http://www.HorrorHound.com)? Contact us today to receive an advertising kit and printing schedule by e-mailing Gary Sheldon at [garysh@horrorhound.com](mailto:garysh@horrorhound.com)!

# LETTERS LETTERS LETTERS LETTERS LETTERS

## LETTER OF THE MONTH

Dear HorrorHound, You continue to amaze me with one great issue after another. It's nice to have a magazine to look forward to, especially one that delivers. I also really love how you all cover slasher movies, if it's not due to cool interviews with slasher movie icons such as Paul Elfers in issue #11, it's your coverage of underrated slashers in issue #12. This is a fan's magazine and your devotion to cover it all shows in gory fashion. I thank you all for doing a great job, but I'm sure the rest of your readers feel the same way. As long as this magazine continues to come out, I'll be there to get it, and maybe just maybe one day, I'll be making horror movies that you'll want to cover. Who knows right? Take care and thanks.

PS Just a question, right quick. Is there anyway that a writer can be reached by e-mail? Say someone like Larry New, Aaron Crowell or Nathan Hanneman? Reason being, I like to talk to writers and especially fans of slasher films and get their idea on what makes a great slasher film. I like to talk about them, in fact, with just about anyone. My first short film that I am making is going to pay homage to those films, but of the more obscure slashers like *The Prey*, *Madman*, *The Final Terror* and *The Burning*. It would be nice to talk with someone who has knowledge of these films. Heck, or maybe see if they would like to read what I have written, but I know that is asking way too much. Just a thought, and if you're able to help I'd appreciate it.

Oh, one more question. Would you have any idea if maybe *The Prey* (1980 or '84, depending where the source comes from) is coming to DVD?

Chad Harry

You can reach any staff member from HorrorHound by e-mailing us at [mail@horrorhound.com](mailto:mail@horrorhound.com) - we will be sure you receive a reply by the appropriate party! We would all love to see what you are up to! Most of our staff are huge '80s slasher fans, and eat up anything in the night vein of similar-themed horror. Sadly, we have no update on *The Prey*'s DVD release!

I just wanted to let you know that I love your publication. I recently discovered it at my local Borders. I have decided that this is my new favorite horror magazine. I absolutely love your articles on the old video companies, such as Midnight, Vestron, Gorgon, etc. ... Your article on The Video Mart Corporation makes me long for the days of my favorite video haunt, The Other Side, that was located in Carthage, New York. The manager, Bev, used to let me have all the horror posters for my room. She was a formative person in my early years as a horror fan. The Other Side had a terrific selection of videos, including films by Argento, (Suspiria being one of my early faves), Cronenberg, Jörg Buttgereit (Nekromantik of all things), Faces Of Death, Mike Thorne Die Sucky (starring Cannibal Ferox), the list goes on

and on. Also, I truly appreciate your approach on horror and its fans. You have a very positive outlook and seem to refrain from the fan boy/girl cynicism of other horror related magazines and Web sites. This fresh, optimistic outlook was missing in the horror community for far too long. So, it's nice to see you folks at HorrorHound have the guts to take the high road and have a cheeper attitude. Thanks for such a wonderful reading experience. You have won yourselves a new fan. Sincerely,

Rick Snyder  
Copenhagen, NY

Hey HorrorHound! My name is Jeff Tuttle. I play in a band called The Dillinger Escape Plan, and I am a huge horror fan and a die hard HorrorHound reader. Your mag has everything a horror fan needs - a great mix of current movies and plenty of knowledge about the glory days of the genre. I thought I would send in some pics of some of my tattoos (all done by Kevin Lytle at Eternal Tattoos in Livonia, Michigan). I'm sure you will recognize them (the first three are from *EW*! Dad and the last is from Lucio Fulci's *Zombi*). I hope you enjoy them as much as I do, and I hope to see them in the pages of your killer "zine"!!

Jeff Tuttle



I pick up this magazine every time it's released and love it. But was wondering something? I'd like to submit my art to your magazine. I can draw all the horror characters, including my own. I love horror films, magazines, memorabilia and so forth. I am making a few horror films in the near future. I run my own independent production company. Anyway, I would really like to submit my art for your respective magazine, but how is it done? Through e-mail or just mail? Any help would be appreciated. Thanks for your time, all the best

Corey Sim

Thanks for the letter, Corey. You can submit artwork, tattoos, letters and collection photos (for *Fantasies*) by e-mailing us at [mail@horrorhound.com](mailto:mail@horrorhound.com) or via snail mail by utilizing that mailing address located at the top right side of this page!



**Know Your HorrorHound:** Nathan Hanneman (Editor-In-Chief) **What I Do for HorrorHound:** Chief of editing. I write, but mostly design and layout each issue. **What I Do Outside of HorrorHound:** Nothing? Co-promote HorrorHound Weekend (if that counts). **The First Horror Movie I Ever Watched:** The first horror film I distinctly remember watching was *Creechowie*. It gave me MANY nightmares. I also have early memories of *Dawn of the Dead*. **My Favorite Collectible:** I love *Re-Animator*, and my poster and memorabilia collection for that film - especially my newly acquired Dr. Hlop prep head from "Bride." **My Favorite Movie:** Jaws. I will be stunned if another film ever comes along to take that title. **Earliest HorrorHound Moment:** Viewing Norman Bates' house in an art contest when I was six. **My mom drove 30 miles to rent Psycho**, so I could study the home. Sadly, I didn't win the contest. **My Ultimate Top 10 List:** *Jaws*, *Re-Animator*, *Dead End*, *An American Werewolf in London*, *Return of the Living Dead*, *Invasion of the Body Snatchers* (1978), *Shaun of the Dead*, *The Thing* (1982), *Grossman* and *The Abominable Dr. Phibes*!

# HORRORHOUND

HORRORHOUND LTD.  
P.O. Box 119  
Milford, OH 45150

## • The HorrorHound Staff

**Publisher**  
JEREMY SHELDON

**Editor-in-Chief**  
NATHAN HANNEMAN

**Managing Editor**  
AARON CROWELL

**Writers**  
SEAN CLARK, PAUL DAVIS,  
JESSICA DWYER, JON KITTLE,  
DAVID KOSANKE, MATT  
MOORE, KENNY NELSON,  
ERIC NEWELL, MIKE WASION

**Copy Editor**  
JESSICA BRUEWER

**Artists**  
TRAVIS FALLIGANT, NATE  
MILLNER, JEFF REBNER,  
JOEL ROBINSON

**Advertising**  
GARY SHELDON  
[gary@horrorhound.com](mailto:gary@horrorhound.com)

**Contributors**  
DAVE CONNOR, MICHAEL  
DOUGHERTY, NICOLE FALK,  
KEVIN FEAR, MICHAEL FELSER,  
ER. DEADIT.COM, DEV  
GILMORE, DAMIAN GLOKIN,  
ELIZABETH HANEY, HEIDI  
HAYNES, AL KESSEL, PAUL LAZO,  
SCOTT MULLER, SCOTT NORTON,  
ER. LAUREY NEW, ASHLEY TUM-  
ELL, DENNIS PRINCE, MELESA  
ROHLAY, AMBER SALATINO,  
JASON SCHNEIDERBERG, JOE  
SENA, ROBERT SLENDORIN, the  
crew from NOTTE, and everyone  
else who helped, but were unable  
to be named here.

\*All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise.

Please send all content and article ideas "adaptor: HorrorHound Editorial." Please note that while we accept out-of-house ideas for future content, by utilizing such ideas, we at HorrorHound are in no way responsible for compensation for said submission, outside of credit and sample issues featuring said content, unless a separate agreement is determined prior to the submission. All submissions will be kept, unless a self-addressed stamped envelope is enclosed with instructions. For more information or questions regarding this, please contact us via our official website at [www.horrorhound.com](http://www.horrorhound.com).

HorrorHound © Copyright 2008

No part of this magazine can be reproduced without written consent from its publisher and/or the copyright owner. All rights are copyrighted to their respective owners. For subscription information, please visit [www.horrorhound.com](http://www.horrorhound.com). Advertising rates can be viewed online, or by contacting us directly for a price list via e-mail at [info@horrorhound.com](mailto:info@horrorhound.com) or by sending a written request to the address provided above.

Printed in the U.S.A.

# TOM SAVINI'S

## Special Make-Up Effects Program

AT DOUGLAS EDUCATION CENTER

This program covers  
all disciplines of  
special make-up effects:

Cosmetic Make-Up

Eyes and Teeth

Animatronics

Creature Design

Sculpting

Anatomy

Life Casting

Mold Making

Character Make-Up

Painting Techniques

Appliance Prosthetics

Airbrushing Techniques

Hair & Beards Application



- Friday the 13th
- Friday the 13th Final Chapter
- Dawn of the Dead
- Day of the Dead
- Creepshow
- Texas Chainsaw Massacre II
- Monkey Shines
- The Burning
- Killing Zoe
- Invasion USA
- Martin
- Red Scorpion
- Taurus
- Two Evil Eyes
- Monk
- Tales From the Darkside

Why is my make-up effects program number one?  
We offer a longer, more intense program spanning  
sixteen months, you learn ALL aspects of special  
make-up effects from instructors with vast credits in  
the entertainment industry, and ultimately...  
**YOU GET A DEGREE!**

*Tom Savini*

### KNB EFX Group Mentors Next Generation

Greg Nicolero and Howard Berger regularly  
visit Douglas Education Center to provide  
industry insight, critique 4th semester student  
portfolios and perform seminars on make-up  
trends and techniques. This networking  
opportunity gives students a competitive  
edge when preparing for their careers.

"It's good to come to the school  
and see what the future of make-up  
effects holds for our industry  
— we know at some point we have to  
pass the baton on to them"  
— Howard Berger



**Greg Nicolero  
offers talent-based  
SCHOLARSHIP**  
[www.dec.edu](http://www.dec.edu)  
for details



Brandon  
Dishman  
4th Semester



Scott Wierucki



Harold Jensen



Rita Crivello



Adam Brook



Steven Ashin

See our online student gallery at: [www.dec.edu/savini16](http://www.dec.edu/savini16)

**DOUGLAS**  
Education Center

130 Seventh Street • Monessen, PA 15062

**1.800.413.6013x100 dec.edu**

Housing is available through ROSS Development - 1.800.413.6013 x 112  
Financial aid is available to those who qualify. "16-month Associate in Specialized Business Degree Program.  
Tom Savini will award a "Certificate of Excellence" to those graduates with exceptional portfolios.  
THIS SCHOOL IS AUTHORIZED UNDER FEDERAL LAW TO ENROLL NONMIGRANT ALIEN STUDENTS.

## Halloween Returns: H2

by Jessica Dwyer



When Rob Zombie's *Halloween* was initially announced, it was naturally met with a mix of emotions from the millions of *Horrorkounds* across the world. Purists didn't want their beloved Michael Myers messed with. But others were of a mind that not much worse could happen to the character than had already occurred (be it having Paul Rudd slugging him to a pulp with a baseball bat or Busta Rhymes using Kung-Fu on him ... and winning).

Zombie felt the same way as the latter group and he wanted to see Myers become scary again. Going away from the supernatural aspect, Zombie showed us Michael's beginnings as a young psychopath with a dysfunctional family and a stripper for a mother. Michael is taken under the care of Dr. Loomis after he viciously murders his sister and two others, and Loomis eventually realizes that the boy is beyond any help. So does his mother, who commits suicide later in the film (leaving her little baby girl orphaned). It is after these events that we flash forward to familiar territory.

The continuation of Rob Zombie's *Halloween* followed Michael's brutal escape from the sanitarium where he has spent the past 15 years. In the end, it is Mike's ill sis, Laurie, however, who is responsible for Myers' seeming death, thanks to a close range gunshot to the head, guided by Michael's own hand (depending on which ending you're going by).

The film was a success in a number of ways. Zombie followed John Carpenter's advice, which was to make the story his own. It was a financial success, doing great business at the box office as well as on DVD (making it the most successful film in the series). It also succeeded in doing what Zombie set out to, which was make Michael Myers scary again.

The casting of the film helped greatly in the movie's success. Tyler Mane (*X-Men's* Sabretooth), with his massive size, was cast as an intimidating Myers. Rob Zombie, a massive horror movie fan, even cast many familiar faces from the '70s and '80s horror heydays. Richard Lynch, Malcolm McDowell, Danielle Harris, Sybil Danning, Dee Wallace, Clint Howard and Brad Dourif are just a few of the talents he brought together for this reimagining. Other familiar faces from his previous work, such as Ken Foree, William Forsythe, Danny Trejo, Bill Moseley and Rob's own wife, Shen Moon, were also on hand. This retro aspect appealed to many fans that enjoyed seeing these actors get bloody again.

After the film's release, Zombie stated he would not do a sequel. But the film's success and the aligning of the stars had since changed his mind. *H2* (*Halloween 2*) was announced, and speculation began on what would happen this time around. Would it follow the original *Halloween 2*'s storyline (featuring Laurie trying to survive Myers' assault on the hospital she is taken to after the events of the last film)? Plus, who actually survived Rob's first movie? More importantly, how could Michael Myers survive after having his head blown off?

Now, we have answers. *H2* picks up right on the same night as the first film, which will be set in a hospital as Laurie and Michael, both surviving, are taken for treatment. Sam Loomis also overcomes his injuries and is also on hand to help try and stop the murders his patient continues to commit. Much of the original film's cast return, including Brad Dourif as Sheriff Brackett and Danielle Harris as his daughter, Annie. But due to a growth spurt of epic proportions, Daeg Faerch is no longer young Michael. Chase Wright Vanek takes over the duties as the youthful Michael Myers in flashback sequences ... and he's got that glowier glow!

Once again Zombie casts some familiar faces for horror fans: Eileen Dietz (*The Exorcist*), Caroline Williams (*Texas Chainsaw Massacre 2*), Margot Kidder (*Amityville Horror*), and even Howard Hesseman, Ward All Yankovic and Daniel

Roeback are in for the ride!

Michael Myers, himself, goes through a bit of a costume change in the new film. His trademark mask is still there, however, it is now even more torn and tattered ... with part of his real face showing through. He's wearing a hooded coat, giving him a very grim reaper appearance, and he's also seeing visions of his dead mother (as is his sister Laurie).

This alteration to the story for *Halloween 2* is one of the biggest. Deborah Myers' apparition appears to both of her surviving children throughout the film. Is she real? Is she a ghost or a product of the night's events and the injuries Laurie and Michael have sustained? We don't know. Nor do we know if she is a benevolent figure. But one thing is for sure though ... she's creepily beautiful (and very reminiscent of her appearance in Rob Zombie's music video "Living Dead Girl").

Deborah Myers herself is played by Shen Moon Zombie, Rob's wife and partner for over the last 20 years. The two met while Rob was in the band White Zombie, and she went on tour with the group to be with Rob. When Zombie went solo, Shen stayed on the road with him, dancing and choreographing routines, as well as showing up in numerous music videos (and scantily clad CD covers). She can be seen in virtually every music video Rob has released to date (check out his best of CD, which includes a DVD package of these many videos!).

Shen, who had gone to school in the hopes of doing cartoon voice work, progressed along with Rob. When Zombie directed his first movie, *House of 1000 Corpses*, Shen became the character that most horror fans know her for today: Baby Firefly. With her girlish voice and vicious tendencies, Baby became a cult icon. Fans had her likeness tattooed on themselves and bought various pieces of Baby merchandise, including toys and T-shirts! Shen went on to reprise her role in *The Devil's Rejects*, a film that Roger Ebert gave high praise to. She's also started her own clothing line, Total Skull. Shen, who is in many ways Rob's muse, is also a part of *El Superbeasto*, Rob's yet-to-be-released feature length cartoon.



Plus she's also set to appear in Rob's upcoming *Tyrannosaurus Rex* movie.

This super couple have proven themselves to be prolific in the horror and entertainment world: Between the two of them, they have their bloody fingers in not only music, but clothing, film, comics and cartoons. It's like they are the President and First Lady of Bad Ass. Sheri recently took the time to talk with *HorrorFond* about the new film, *H2*, her life with Rob and the fact that she's content with what she does:

**HorrorFond:** You've created quite an icon in Baby. It's only recently that we've been getting more female villains in horror movies such as her and Amanda in the *Saw* franchise. How do you feel about having a place in horror movie history?

**Sheri Moon Zombie:** You know, first of all... let's give credit where credit is due. Rob created the character and I gave life to it. It's pretty cool. I love playing Baby. I think it's kind of disturbing that people have tattoos [for me]. It's shocking to me. It's crazy there's action figures and there's dolls. It's totally cool.

**HH:** So, speaking of action figures, which of you spends the most on collectibles?

**SMZ:** Well, neither of us do anymore, but I would have to say it's Rob. We had many many collections of many different types of things. I used to love Disney villains - anything Disney villains. But over the past few years, we've both wanted to not let our possessions control us. And we've both been getting rid of stuff. Our big obsession is every movie, every DVD. Rob just loves to buy them, and that's the big collection.

**HH:** Going towards *Halloween* now... after your character's death, how did they come up with a way to feasibly bring you back? Did you know you'd be back?

**SMZ:** Well, I didn't. When we were filming that movie, the first one, some of the producers were like, "We'll bring you back for the next one!" And we didn't know that Rob would be directing another one. There was no way... blah blah blah.

Rob... he fashioned this script, and the way he gets Deborah Myers in *H2* is through the mind of Michael Myers and Laurie Strode. When I got the script, I was saying "she's going to get cut out," 'cause there wasn't really that much to do. But it worked so well that during production, I think I was scheduled to work 10 days in total, and I worked three times that.

**HH:** Speaking of how well you two work together, I'd like to give you an opportunity to speak in regard to the attitude people have about you not really being your own person. Many people online talk about the fact that you sort of hang onto Rob and have no career of your own. I want to give you a chance to address that, in your own words.

**SMZ:** Well... God, that's the first I've ever heard anyone say anything like that. I've been with Rob for, you know, forever. I have done movies without Rob directing. I did a film with Tobe Hooper and I did an episode of *Californication* with David Duchovny directing it. I didn't do a lot of other things; I mean I've been offered to do other things. But I really only accept work on projects that I think are really cool, projects that I respect or [with] a writer I really like. And the work I do with Rob really takes up so much of our life.

You know, I'm really pretty content with my life. People go see a movie, or see *Halloween* in the theater and think it's only a 30 day shoot or whatever. The truth is, it's a year and a half, a long ordeal in our life. From the writing... and I don't write it but Rob discusses things with me, and you know, it's just in the house. All the business is here. So, I hear all about each project that Rob directs for a year, and then some. Then we go out on the road doing the publicity circuit for

**"I don't really read reviews or anything like that. If you read the good ones and believe them, then you'll believe the bad ones, too." ~ Sheri Moon**

it. I do things in between, and then I have my clothing business which is separate from Rob.

You know, he certainly helped me... just like I help him with things. And that's what a good relationship [is]. That's how it is with us.

I don't really read reviews or anything like that. If you read the good ones and believe them, then you'll believe the bad ones, too. People are allowed their opinions and that's their opinion. I don't really care. You know? The one person opinion I did care about was Roger Ebert when he reviewed *Devil's Rejects* and gave it a great review. Because I had grown up watching him on TV, and I respect his opinion, and I pretty much get along with his ratings.

**HH:** So, we all thought Rob had stated he wasn't going to do a sequel? How did that come about?

**SMZ:** He really had no intention of doing it after we wrapped the first one. I think what happened was other things were in development and got stalled, so the Weinsteins just asked him.

"Please write it. We loved what you did with the first one. We think you can do a great sequel." It just worked out with the schedule. Something that was supposed to go into production fell through. It was just like... with the economy, let's take the job. And he did a great job.

**HH:** In the trailer it gives the visual that you are a ghost, which considering the fact that you killed yourself in the first movie, would sort of make sense. Can you give away anything - because we got a vibe from the first film that Rob was trying to maintain a more realistic approach with these films.

**SMZ:** Technically Deborah is dead. But it's not like she's out walking around, and people on the street see her. Only Michael Myers sees her. And only Laurie Strode has visions of her. It connects Laurie and Michael in a way that's never been done before. It's beautiful. Once again, Rob really humanizes the villain, Michael Myers. You know he did it before in *Devil's Rejects* and the first film, but he humanizes and makes you really care. Some of the scenes in this too are just amazing, just beautifully shot.

I haven't seen all of the film yet, but I was there during filming, and during the editing process I'll go down once a week and have lunch with the guys and I see a little bit here and there. But I generally don't like to see it until Rob has his first cut. It's visually stimulating. There are some scenes that are so coolly simulated, almost surreal. It lends so much to the movie.

**HH:** I like how he kept it in the hospital, similar to the original *Halloween's* sequel.

**SMZ:** That is just amazing. I actually did watch a lot of that because I like to watch the scenes I'm not in. And I'll tell you, Scout is amazing in this. Scout is definitely a rising star.

**HH:** How is it to work with Malcolm McDowell on set? Is he crazy?

**SMZ:** He is like a giant toddler. He is a prankster and a devout little monster in the nicest way. We just joke and laugh. He's great to work with.

Look for Sheri Moon Zombie in Rob Zombie's *H2*, which opens in theaters across the US this August 28th - plus check out her original-design clothing line at [latskull.com/](http://latskull.com/)





The *Final Destination* films have been an interesting ride all their own since launching in 2000 by the team of Glenn Morgan and James Wong, both known for their work in the *X-Files* and *Millennium* TV series. The first film in this series had a creepy new villain in the form of an old and eternal nemesis... death, itself.

The basis for the film was pretty simple: How do you cheat death? When a group of teenagers are ejected from a plane, after one of their own has a premonition of the aircraft's imminent doom, they think they've dodged the grim reaper. But they all soon learn that you can't cheat death, and one by one death comes calling to fix

the natural order of things.

The original film hosted many hot rising stars, such as a pre-*Heroes* Ali Larter, Sean William Scott (*Role Models*), Kerr Smith (*My Bloody Valentine 3-D*) and Devon Sawa, following his role in the underrated horror comedy, *Kill House*. There were nods to the horror genre with the casting of Tony Todd as Bloodworth, plus the addition of characters named Billy Hitchcock and Agent Schreck. Touches like foreshadowing of events and hidden signs within the film also showed up, and continued throughout the series. The film's initial box office run churned up an impressive \$53 million, making it one of the unexpected hits of the season, and a sequel was instantly greenlit!

*Final Destination 2*, released in 2003, deals with another character having a premonition of a highway crash, causing her to stop traffic and saving many drivers from her vision. Once again, death finds these characters through varied and gruesome ways - as the gore was increased thanks to loud and proud nods to such filmmakers as H.G. Lewis and John Waters. Both Ali Larter and Tony Todd return, as the film actually plays more of a comedic tone. What also made this sequel interesting is that it utilized the first film's plane crash to further explain the ripple effect of cheating death. Each character from the first film's death caused incidents to occur, which postponed the deaths of characters from this second feature. A cop on duty at the time of Sean William Scott's death (example) was held up from his eventual demise - thus allowing the sequel to have direct correlation with the original plane crash... still with us?

After *Final Destination 2*'s \$46 million take, a third film was a no-brainer! *Final Destination 3*, was supposed to be the first 3-D entry in the franchise, however, the idea fell through prior to filming. Morgan and Wong (who declined to direct the second installment, but decided to direct this third film) returned for writing duties and penned a story about an accident on a roller coaster and the riders who are saved by yet another vision. Although the 3-D was not used, the DVD release of the film had a "Choose Your Own Adventure" feature that allowed you to guide the film yourself. This neat little gimmick let you choose the fate of characters and made it an interactive experience, and also played into the idea that these films were becoming a joke all to themselves. They were no joke at the box office, however, as this third entry went on to gross over \$54 million - the largest take yet! Obviously the fans of the series were interested in the idea of cheating death - and for the first time since *Scream* in 1996, Hollywood had a bonafide horror franchise on its hands!

Since 2005, fans have been clamoring for the next installment! To help bid fans over, a book series was released overseas, with a comic book mini-series produced in America thanks to Zenescope Comics, which gave fans more of this world where death stalks those that dare to try and fight fate.

The *Final Destination*, the new release into this franchise, hits theaters this August 28th (and possibly goes head-to-head with Michael Myers in *H2* - release

dates were still conflicting as of press date). This time around the film really is going to be in 3-D and takes place at a racing event where one of the cars crash, causing a nasty chain of events with plenty of fatalities. One of the fans has a vision of these events prior to them occurring and happens to get himself and some other attendees kicked out before everything goes to hell. But as usual, no one really cheats death.

With the success of *My Bloody Valentine* and the clever use of 3-D, when it comes to splatter and gore in a horror film, *The Final Destination* (yep, in true Hollywood fashion, the name has been dumbed down similar to this year's earlier film sequel, *Fast and Furious*) promises to be a nasty piece of work, with bodies being smashed by flying tires and heads flying at the audience.

Producer Craig Perry, who has been with the franchise since the beginning, took a few minutes recently to speak with us about the series and the new entry, *The Final Destination*. Craig is a huge horror movie nut, who at the age of five begged his parents to take him to see *The Exorcist* (they refused); however, he did get to watch *Alien* during its original run. He's also a connoisseur of direct-to-video horror.

**HorrorHound:** *Final Destination 3* was supposed to be in 3-D. Why didn't you follow through with that plan at the time?

**Craig Perry:** We explored doing it in 3-D, but in some respects the capture technology was in its earliest form. It was there and we could have done it in 3-D, oddly using some of the systems we are using now, but in an earlier iteration. The problem was it was expensive to do. No more or less than it is now, but there were so few screens that the incurred expense didn't seem worth it.

**HH:** Considering the raceway crash opening sequence, and other tidbits that have been revealed, this seems like a race-themed movie. Is there any sort of NASCAR



inclusion or partnering going on?

**CP:** There's no connection to NASCAR for all the obvious reasons. I doubt they'd want to be directly associated with us. And actually, that's one of the reasons the movie was so difficult to shoot. We wound up building an enormous section of stands that the crowd would be in that approximated a section of stands at a race-track in Mobile, Alabama that we did get access to.

**HH:** Are there any moments that you think will stand out in 3-D, considering the slew of other 3-D films that have been coming out in almost bi-weekly release schedules?

**CP:** We've got some great signature moments I think that illicit such a great audience reaction. One of those scenes from *My Bloody Valentine* that to me worked, it wasn't like the one where the guy throws the punch and it looks like it broke the screen... those are always kind of fun, but it was when Kevin gets the pick axe under his chin and it comes out his eye. That's good times for everybody. I think we've found commiserate moments in our movie that will have the same effect on



## NEWS BITS

Why, knowing a car wash could be so terrifying?



the audience.

**HH:** Are you guys all nervous about going head-to-head with *Halloween 2*?

**CP:** Nice transition, baby. Yeah! Well, the good thing is the hardcores are gonna go [to see *The Final Destination*], but the great thing about the *Final Destination* series is we've always been blessed [with] a grey area, so girls aren't afraid to go see it. Because half the fun of movie is you've got the anticipation of the kill instead of just the kill. And it's aanimate objects doing the deed, so it's not as ugly as having this guy in a mask doing the killing.

**HH:** You've got this unknown, or unseen character out there doing it.

**CP:** Yeah, and that goes back to the whole thing where ... I don't expect to go home and see a guy in a dirty mask standing there with a knife. But if I go home and see "Weird, my dish-washer has looked a little bit!" ...

**HH:** And should I stick my hand in the disposal to check ...

**CP:** Yeah, and what would have happened if I hadn't noticed

that and slipped? And then you look over and see the corner of the cabinet and you start extrapolating and doing this math of death. After *Final Destination 2*, after the previews, I walked with a bunch of people out of the movie, and we got to the elevator bank, and the elevator doors only opened halfway, and then they shut a little bit, and then they opened a little and the people looked at one another and took the stairs. And I was like, "Yay! It worked, yay!"

But to answer your question in this roundabout way—the number of 3-D screens is a main concern. While *H2* is a consideration, we want to preserve as much of the 3-D screens as possible. There are so few 3-D screens, we want to hold onto those for as long as possible. So, we want to have as wide a berth as possible between our release and the next 3-D release.

**HH:** This film has the biggest budget of any of the *Final Destination* films. Did doing it in 3-D have a big effect on this?

**CP:** It's a shockingly big movie. It was very logistically complicated to do. But it's actually much bigger than the other three films. As you are aware I'm sure, we always wind up doing reshoots at the end. And no different to this one, there's things we tweaked and added. But one of the things we've learned is "Great slam bam opening sequence, and then kinda had a 'wah wah' type of ending" isn't the way to go. You have to have level of parity, so they leave the theater thinking this is badass. And we've effectively done so, but there's an aggregate cost of doing that.

We readdressed the balance of funding and the reshoot that we did was pretty much a tag ending that landed in a much more fun supernatural way that didn't rely so much on spectacle, but gave it nice little exit, a nice little punctuation.

I think the audience that loved the first three are gonna love this one. You really get your money's worth.



THEY CAME BACK TO SETTLE THE SCORE WITH SOMEONE. ANYONE. EVERYONE.

**Fun Fact:** Tony Todd appeared in *Final Destination 1* and *2*, however, only his voice was used in the third installment, as the devil statue in the entrance to the broken roller coaster!

It was announced this past April that Robert Rodriguez would be directing a reboot to the *Predator* film series—with the aptly named *Predators*. Rodriguez had previously written a script, years ago, for a proposed sequel that would have seen Arnold Schwarzenegger abducted and brought back to the *Predator* homeworld. This new film will more than likely have nothing to do with the original idea, and since the initial announcement, it has also been revealed that Rodriguez may only be willing to produce, and not direct. We will keep our readers up to date with the latest developments on this one, as they progress!

Following our article in issue #18, "Horror/Hound Picks the Next Big Remake," we have been treated with the news that not one, but TWO of our picks have been announced for legit remakes (to the glory or dismay of our readers). Both *Stephen King's IT*, and *Fall Moon's Puppet Master* are at the scripting stages at the moment, and set to shoot later in the year! While no big news has been released on *IT*, we have learned that Fall Moon's reboot will be dubbed *Puppetmaster: Axis of Evil* and will focus on the creation of the puppets during World War II. If that wasn't enough, the film is set to be filmed in horrifying 3-D!

Anyone who witnessed the chilling POV feature *Quarantine* last year may know that the film was actually a cruel remake of the foreign film *REC*. Well, while the original version of the film has yet to see US release, it may please many to find out that *REC2* has been announced for a full release thanks to Filmmex International. While not much has been revealed of the film's plot (including whether it will retain the POV aspect of the original), it has been discovered that Manuela Velasco, the star of the original, will indeed be attached to this new installment! Could a *Quarantine 2* be far behind?

A long-anticipated second sequel to the *Ghostbusters* franchise may begin filming this winter, according to Dan Aykroyd, who has not been keeping quiet over the past few months regarding his desire to continue the long-dormant series. *Ghostbusters 3* will apparently NOT be directed by Ivan Reitman; however, the original cast is said to be back, including both long-time hold outs Bill Murray and Sigourney Weaver.

Marley is reporting that Oliver Stone (*Natural Born Killers*) is knocking on the door of Charles Manson and his family with intentions of filming his version of the best-selling novel, *Helter Skelter*. The book was originally translated into film back in 1976 (with Steve Railsback playing the iconic Manson). This made-for-television movie set viewing records for its time—becoming one of the most watched movies to air on TV.

## BEHIND THE GAS MASK:

An Interview with Stuntman, and Actor, Chris Carmel by Aaron Crowell

After appearing as the miner (in-costume) in this year's hit film, *My Bloody Valentine 3-D*, and currently filming the remake of George A. Romero's *The Crazies*, we had the opportunity to sit down with one of this generation's newest masked madmen - to discuss the art of portraying a faceless killer on-screen and the work involved in making it happen off-screen. We hope to make this a regular feature in *HorrorHound* to help those faceless monsters of cinema find a voice - and a fanbase! After all - they're the ones who help keep the blood flowing!

**HorrorHound:** How does one become a stunt man in Hollywood and how old were you when you got started?

**Chris Carmel:** I've been doing stunts on my own since I was a little boy and people would call me crazy. They really didn't have a name for what I was doing, like jumping motorcycles, riding skateboards in pools and surfing big waves. Now it's called extreme sports. There was no name for it back then, I was just crazy [laughs]. I got into martial arts and a Chinese production company came to my Karate studio, looking for some white guys to be in their movies, and I was like, 'Wow! They'll pay me to do this stuff?' Then I realized, 'Wow! I can make a living at this?' and I really wasn't interested in doing much else, so I jumped at the opportunity.

**HH:** You have appeared in nearly every genre of film as a stunt double for stars, such as Matt Dillon and Bill Moseley. Now you have your first real role in a film and your face is covered in a gas mask and miner helmet as the killer in *My Bloody Valentine 3-D*. Do you aspire to appear in a film as yourself one day or do you prefer playing character roles like the Miner?

**CC:** You know, I've made a career out of not showing my face and it's gone pretty good. I figure if I continue to not show my face, I'll continue that success [chuckles]. I mean, that's just the way it has gone. I have no fear of doing it that way. I just haven't had those opportunities yet. In *The Crazies* I have a couple roles where I'm myself. I have makeup on, kind of zombie type makeup on ... you know, but they're not zombies.

**HH:** Yeah, I like those pictures you posted on your Facebook in the makeup.

**CC:** Oh yeah, ever since I started doing horror conventions, I've like tripled my friends on Facebook!

**HH:** You have worked, I am sure, with other stuntman/actors who have become iconic for their roles (like Kane Hodder). Did they give you any tips or friendly advice once they heard you had the role in *My Bloody Valentine*?

**CC:** I called Kane Hodder three times while I was in Pittsburgh making *My Bloody Valentine*, and he didn't return my calls. I figured, 'Oh I guess I'm not friends with Kane anymore,' and he starts seeing the promos for *My Bloody Valentine* on TV. He found out it was me [in the film] and called and was like, 'Hey! Is that what you were calling me about?' I said, 'Yeah, that's what I was calling you about, but you're too much of a big shot to call your boy back [laughs]. The next thing I know, he says, 'tell me you stole a pick axe, Chrissy' (he always calls me 'Chrissy') and I said 'No, I didn't steal a pick axe.' 'Tell me you stole a jumpsuit.' I said, 'No I didn't steal a jumpsuit!' He said 'Oh man, that's valuable stuff.'



Chris Carmel on set with Joy de la Paz

**HH:** I understand that a sequel to *My Bloody Valentine* has been put on hold, in place we are getting another slasher remake ... *Happy Birthday to Me* possibly? Are you going to be involved in these remakes?

**CC:** I haven't heard anything about that, but I heard that *My Bloody Valentine 2* was not going to be made because Lionsgate thinks it's a fluke. But I think if the DVD jumps off and goes big, they'll have to. I mean, it was so well done. The director was unreal ... Gary Tunncliffe, the makeup guy, it was just huge.

**HH:** Horror fans are anxious to see the newest Romero remake, *The Crazies*. What is your role in the film, and how different is it from the original?

**CC:** I had [the poster] on my table at a convention in New Jersey, and I couldn't believe the response. I wasn't familiar with the horror scene and all that, but people would come up and be like, 'Oh my god, George Romero! They're remaking *The Crazies*?' They were going nuts! The most interesting

thing is the director is Michael Eisner's son, Brock. You know, the dude from Disney? He did *Satara*. I was in Georgia and Iowa for the last three months. I was the stunt coordinator on it, the fight choreographer. We rolled cars, big rig trucks ... we had huge fights. We did a fight in a car wash. They're claiming it's gonna be like what *Psycho* did for showers, we're doing for car washes [laughs].

**HH:** It is ironic that you are in two horror films that utilize gas masks to elicit horror. Do you personally feel gas masks are scary or are you a bit desensitized to them now?



Chris Carmel and a film fan - from his past March's HorrorHound Weekends

**CC:** The way the Miner in *My Bloody Valentine*, I am so intrigued by the look of that. I think that was a phenomenal look and I didn't think it could get much better, and then they come up with *The Crazies* lenses in a gas mask and I was like, 'Holy shit! That's badass too!' Working in a gas mask is a slice of hell. Basically you're breathing your own air, they fog up immediately, and you're trying to kill somebody with a pick axe and not hit 'em with it. When you use a fake pick axe, they look like rubber, and so it looks phony to the audience. So I was throwing real pick axes at girls' and guys' heads [laughs]. I got lucky and didn't hurt anyone.

Special Thanks to Al Kessel



Chris Carmel and Christian Balle on the set of Rescue Dawn

ORIGINAL  
AND LICENSED  
HORROR SHIRTS!

CUSTOMIZED  
VINTAGE SHIRTS!

# FRIGHT RAGS

FREE SHIPPING  
OVER \$60!

USA AND CANADA ONLY.



GET 10% OFF YOUR NEXT ORDER!

Just enter coupon code **HOUND10** at checkout to activate the discount. Offer ends 07.31.09!

[WWW.FRIGHT-RAGS.COM](http://WWW.FRIGHT-RAGS.COM)

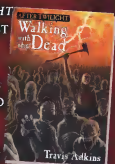
## APOCALYPTIC FICTION FROM PERMUTED PRESS

"LIKE A LIGHTNING STRIKE TO THE HEAD. INTENSELY PACED AND LOADED WITH THRILLS, *THE RAGE PLAGUE* IS A BONE-CHILLING RIDE OF TERROR THAT'LL KEEP YOU UP LATE INTO THE NIGHT."

—A.P. FUCHS, AUTHOR OF *BLOOD OF THE DEAD*



"*AFTER TWILIGHT* MAY BE THE FIRST DOCUDRAMA ZOMBIE NOVEL EVER. IT'S GRIM, UNNERVING AND COMPELLING. ADKINS HAS A KNACK FOR RAW STORYTELLING THAT SHOCKS AND ENTERTAINS. GREAT



STUFF!"—JONATHAN MABERRY, BRAM STOKER AWARD WINNING AUTHOR OF *ZOMBIE CSU*

AVAILABLE AT [AMAZON.COM](http://AMAZON.COM), [BN.COM](http://BN.COM), MOST ONLINE BOOKSTORES, OR ASK YOUR LOCAL BOOKSELLER.

[HTTP://WWW.PERMUTEDPRESS.COM](http://WWW.PERMUTEDPRESS.COM)

We have IFC Films to thank for the bloody, bawling insanity that was *Black Sheep* just two years ago. The twisted horror comedy brought back thoughts of Peter Jackson's horror days and Stuart Gordon's *Re-Animator*, with its black comedy and over-the-top gore. IFC's cable channel also scored points from horror fans with their airings of the hard to find *Coffin Joe* films. It's this obscure and twisted bent that makes IFC such a great friend to the horror community. And they are getting ready to make their BFF (Best Friend Forever) status even more solid with their new *Midnight Movie* genre series.

The *Midnight Movie* is by definition a film that would be at home in the old school grindhouse cinemas of yesterday. These films are weird, scary, sexy or just plain out there. They are the cream of the crop when it comes to the film festival circuit, having been shown at Cannes, SXSW and Sundance. IFC has picked the best ones and will be giving them exposure over the next several months by making them accessible to us, the genre junkies that we are. They are doing this with limited theatrical runs and (the coolest bit of all) on-demand viewing via cable. This is great for both the movies and we, the viewers, as the films will be accessible to a larger potential audience. It's also of note that the films hit theaters in conjunction with their on-demand premieres.

This year IFC is releasing 30 titles that fit into the *Midnight Movie* mold. Released in late May and early June, we received two horror films from the *Midnight* line up in the form of *Pontypool* and *Dead Snow*.

*Pontypool* is a zombie film of a different sort. It takes place in a small town in Canada and focuses on three people working the early shift at a small radio station. The morning DJ, his producer and assistant all think it's just another day. DJ Grant Mazzy has fired his agent after losing his last big job and finding himself in the podunk town of Pontypool. But this day Grant and the world discover a new form of disease that's causing anyone who comes in contact with it to become a mindless, cannibalistic crazy person.

*Pontypool* is a zombie film of a different sort. It takes place in a small town in Canada and focuses on three people working the early shift at a small radio station. The morning DJ, his producer and assistant all think it's just another day. DJ Grant Mazzy has fired his agent after losing his last big job and finding himself in the podunk town of Pontypool. But this day Grant and the world discover a new form of disease that's causing anyone who comes in contact with it to become a mindless, cannibalistic crazy person.



The film was adapted from the book *Pontypool Changes Everything*, written by Tony Burgess who also wrote the screenplay, and is directed by Bruce McDonald. The film isn't your expected zombie/crazy rampage. It's got a far more personal and character driven tone, focusing on the three leads and leaving a lot of the carnage to the imagination. It's smart in that regard and separates itself from the zombie movie horde with its style and tone.

The next release is *Dead Snow*, a Norwegian horror comedy about Nazi zombies who attack a group of medical students. The film garnered interest at its premiere during the Sundance Film Festival and received notoriety online for



a scene where one of the characters gets bitten on a very sensitive area of his anatomy. This happens after he's told that typically the only way you can keep from becoming a zombie after getting bit by one is to lop off the appendage that's been bit. This gives you an idea of this film's comedy element.

It's not a virus or a downed satellite that causes the Nazis to reanimate, but instead magic is the culprit, magic and greed. The Nazis in question had been sacked and raped their way through the local population and stole their gold and

jewelry until their victims fought back and chased them into the cold of the mountains. Supposedly the Nazis died, but apparently not quite all the way. When vacationing students find their chest of gold, they release the Nazis in all their gory glory.

The film is directed and co-written by Norwegian Tommy Wirkola whose first movie was a parody of Tarantino's *Kill Bill* called *Kill Bujio* which he also co-wrote and had a role in (he also portrays one of the zombies in *Dead Snow*).



Some of the other releases this summer include *Cadaver*, a South Korean-helmed horror flick that takes place in a cursed medical department, and *Dark Mirror*, a film about a photographer who moves into a home filled with mirrors that show another reality reflected in them. And there are other titles that fall into genres such as thrillers and erotica, like *The Chaser*, a serial killer

crime thriller and *Diary of a Nymphomaniac* (the title is sort of self explanatory). IFC plans on more releases throughout the year, and will hopefully continue to furnish more titles in 2010 and beyond.



are you a **MAD MODEL MAKER?**

**ENTER THE HORRORHOUND/MONSTER SCENES KITBUILDING CONTEST AND SHOW US!**

**frightfully easy and fun to enter! SUBMIT YOUR VERY OWN DUNGEON OF DREAD!**

**the world's favorite spine-tingling hobby ... and a contest you could win!**

VISIT [WWW.HORRORHOUND.COM](http://WWW.HORRORHOUND.COM) OR [WWW.MONSTERSCENES.NET](http://WWW.MONSTERSCENES.NET)

FOR ALL THE GHOULISH DETAILS. **it'll be a scream!**

**GET IN BEFORE THE MONSTERS GET YOU!**

**All skill levels welcome!**  
**GREAT FUN - GREAT PRIZES!**

**hurry ... all entries must be submitted by**

**August 31, 2009**

(see websites for rules and intricacies)

"MAD MODEL MAKER" CONTEST SPONSORED  
BY HORRORHOUND MAGAZINE,  
MONSTER SCENES BY DENCOMM,  
AND MOEBIUS MODELS.

**MOEBIUS**



GET DR. DEADLY, THE VICTIM, THE PENDULUM,  
AND THE REST OF THE MONSTER SCENES® KITS  
AT YOUR LOCAL HOBBY DEALER OR ONLINE AT  
[WWW.MOEBIUSMODELS.COM](http://WWW.MOEBIUSMODELS.COM).

MONSTER SCENES ALL-PLASTIC CUSTOM BUILDER  
KITS © AND ™ DENCOMM.  
LICENSED EXCLUSIVELY TO AND MANUFACTURED  
BY MOEBIUS MODELS, DELAND, FL.

by Kenneth Nelson



complex history

Trick 'r Treat's roots can actually be traced to an animated short that Michael Dougherty created in 1996 called *Season's Greetings*, which follows a young trick or treater's domed encounter with a man on Halloween night. The trick or treater is costumed in a pair of orange pajamas and a stitched burlap sack for a mask, obviously an early incarnation of the Sam character from *Trick 'r Treat*. The short is available for viewing on Dougherty's Website ([www.mikedougherty.com](http://www.mikedougherty.com)) or on YouTube—and is highly recommended! Around 10 years later, the short would serve as direct inspiration for Dougherty to pen *Trick 'r Treat*.

Hot off of his Hollywood success penning the scripts for both *X2: X-Men United* and *Superman Returns*, Dougherty was able to get his *Trick 'r Treat* script greenlit by Legendary Pictures/Warner Brothers with himself attached to direct. The picture was shot in Vancouver, Canada from the end of 2006 until January 2007 with Warner Brothers building hype on the internet for the film in the early half of '07. The anthology horror film was said to feature a series of stories whose plots would be interwoven by the appearance of Sam, the creepy-looking sack-headed trick or treater from the film's poster art. Each story within the film would give a different take on the traditions of Halloween as seen by different age groups: kids, teens, young adults and the elderly. As the official synopsis released by Warner Brothers reads: "It is said that Halloween is the night when the dead rise to walk among us and other unspeakable things roam free. The rituals of All Hallows Eve were devised to protect us from their evil mischief, and one small town is about to be taught a terrifying lesson that some traditions are best not forgotten. Nothing is what it seems when a suburban couple learns the dangers of blowing out a Jack-o-Lantern before midnight; four women cross paths with a costumed stalker at a local festival; a group of pranksters goes too far and discovers the horrifying truth buried in a local legend; and a cantankerous old hermit is visited by a strange trick or treater with a few bones to pick. Costumes and candy, ghouls and goblins, monsters and mayhem... the tricks and treats of Halloween turn deadly as strange creatures of every variety



human and otherwise-try to survive the scariest night of the year."

Excitement particularly began to build when the trailer for *Trick 'r Treat* debuted on the DVD release for 300—obviously Warner Brothers was excited enough for the film to spotlight it on what eventually became the number two best-selling DVD of 2007! Not to mention the picture was staring quite a few recognizable faces such as Anna Paquin (*X-Men*), Dylan Baker (*Spider-Man*) and Brian Cox (*Manhunter*)—just to name a few. Poster art and behind-the-scenes artwork began to float around the Web while collectible companies NECA and Sideshow Collectibles began to unveil their plans for merchandise from the film—that is, until Warner Bros. mysteriously dropped *Trick 'r Treat* from their fall release schedule in September. No official word was released by the studio on the matter other than it was pushed back to a TBD date in 2008, leaving fans to speculate on the film's fate. Was Warner Brothers too intimidated to release *Trick 'r Treat* against the latest installment of the Saw franchise? Had the studio gotten cold feet on how to market the picture? Were they concerned about the possible backlash the film may receive from its controversial subject matter (the deaths of over a dozen children on a school bus)? Rumors ran rampant with no clear (or convincing) reason behind the drop.

As the original release date of October 5, 2007 came and went, fans were left hanging out to dry on what *Trick 'r Treat* would most. The film screened at Harry Knowles's (AICN.com) Butt-Numb-a-Thon film festival in December of 2007 to a flurry of positive reviews. Soon thereafter, Internet rumors began to proclaim that Warner Brothers would release the film in the early portion of 2008—puzzling many fans as to why a film about Halloween would be released as far away from Halloween as possible. Despite the timing, fans were eager to see the film nonetheless—that is, until the most shocking news dropped in April of 2008. Sources reported to various news sites that *Trick 'r Treat* had been unceremoniously dropped by Warner Brothers. A horrible April Fools joke? Again, no official word was given by Warner Brothers and in June of 2008 Dougherty even leaked that another distributor had shown some interest in acquiring the film for release. Although horror fans were aggravated with all of the delays, a glimmer of hope was presenting itself that a studio would acquire the film and finally give it the distribution it deserved. After all, it worked for Rob Zombie's *House of 1000 Corpses* (which hosted its own similar woes just years prior).

As summer 2008 rolled along, all word on *Trick 'r Treat*'s status remained hush. It was at the beginning of August 2008 that the film's troubled, yet short history began to further write itself. Warner Brothers released their fall preview schedule to trades and journalists with a special treat for *HorrorHounds*—the list included *Trick 'r Treat*, although no release date was attached. Just days after this news broke, a new poster appeared online. It was identical to the original artwork except for the release date no longer being represented and a new tagline appearing: "Poison, Drowning, Claw or Knife. So Many Ways to Take a Life." Once again, Warner Brothers Pictures had their name featured on the poster. Despite the new developments of a potential release, many horror fans began to question the validity of *Trick 'r Treat* as a horror film. Despite the amazing trailer and positive buzz, perhaps the film really wasn't all it was cracked up to be. Stories began to appear that the film was headed for a direct-to-DVD release which only seemed like affirmation to many hopeful fans that this would-be cult classic was anything but. However,



the message board rumors would soon be put to rest as several festival screenings took place in October 2008.

On October 10, 2006, *Trick 'r Treat* played the LA Screamfest to a more than warm reception – in fact, it walked away with the Audience Choice Award for the entire festival. Several days later the film screened in New York City courtesy of Fangoria and was followed soon thereafter with another screening in LA. As enthusiastic reviews began to flood the Web from the lucky few able to attend these showings (including *HorrorHound's* own Sean Clark, who himself gave the film rave reviews), it became quickly apparent that "Trick" was a treat. With the rekindled buzz in full force, Warner Brothers even began test screening the film again to evaluate their options for a potential release. Sadly, another Halloween came and went without official word on the fate of *Trick 'r Treat*.

Another lull in news followed as the ball dropped on 2008, with film release plans still yet to be set in stone. It was not until April of 2009 that a piece of evidence surfaced sparking fans to resurrect those long dormant message board threads on *Trick 'r Treat*. Warner Brothers revealed a "buy five, get one free" Blu-ray promotion – included on the list of eligible titles was *Trick 'r Treat*. Although the promotion rules clearly stated that the list was subject to change, fan speculation became rabid that the film would soon be able to find its audience. Just days later, fans were treated to what appears to be a light at the end of a very long tunnel. A newly cut trailer for *Trick 'r Treat* made its way online featuring some footage not seen in the original trailer, plus it ended by saying that the film would be available on Blu-ray and DVD in October of 2009! Many fans brushed off the obvious revelation that this meant the film will not likely get a wide theatrical release in exchange for the opportunity to finally get their hands on a copy of this highly anticipated fright feature.

The most amusing aspect (or sad, depending on your askewed outlook on tragedy) of this whole mess was that *Trick 'r Treat* was licensed for merchandise

before it succumbed to its delay in release. Bizarrely, much of the planned merchandise has already made its way both onto shelves and into fan's collections, despite the film's delay and lack of commercial promotion. Since their initial October 2007 release date, NECA Toys released a 7" scale figure of Sam complete with an alternate head, base, jack 'o' lanterns, candy bag, lollipop and razor blade candy bar. Sideshow Collectibles also released a 16" vinyl version of Sam, albeit stylized, which comes with a removable burlesk mask for his mask as well as a candy bag and lollipop. A pair of latex Sam masks were also produced – available in either high-end or low-end price points (and sculpted during the 2007 Halloween season). Possibly the greatest blow came in the form of publisher Insight Editions' hardcover cross-over book titled *Trick 'r Treat: Tales of Mayhem, Mystery and Mischievous*. The book chronicles the making of the film and is also littered with anecdotes about the Halloween holiday, plus it features an eight-page comic adaptation of Season's Greetings, postcards, stickers and more. The one notable piece of tie-in merch that was announced, but has yet to see the light of

day was a four-part comic book adaptation of the film which was originally going to be released in conjunction with the film in 2007 courtesy of DC and Wildstorm Comics.

Despite the many pieces of merchandise, the amazing reviews the film has received or the fact that it will (seemingly) receive only a DVD push come fall of 2009, it will be time and fan reaction – not those massive headaches revolving around the title's release – that will determine *Trick 'r Treat's* ability to reach cult classic status, joining the ranks of such anthology classics as *Crepshaw and Trilogy of Fear*.



## ADDRESSING THE RUMORS: AN INTERVIEW WITH MIKE DOUGHERTY

by Kenneth Nelson

**HorrorHound:** When *Trick 'r Treat* was dropped from its original release date, one of the rumors was that the studio's head of releases changed – can you shed any light on this?

**Mike Dougherty:** There wasn't a changing of the guard. To this day, I'm still not 100% sure exactly what happened. There were two different production entities involved in the creation of the film – Warner Bros. and Legendary Pictures. Legendary was the one that was really pushing for the movie. They split the bill evenly with Warner Bros., but they really pushed to get it made. It wasn't an easy greenlight by any means. Much like in any movie studio there is a healthy amount of skepticism when they start signing over millions of dollars worth of checks. So I think there was skepticism before the movie was greenlit and even while we were making it. I'm not exactly sure what went through the minds of some of the higher up executives, so I think it's going to be one of those eternal mysteries.

**HN:** How significant was the screening of the film at the Butt-Numb-A-Thon several months after the film was originally set to be released?

**MD:** I was shocked and flattered by the reaction that I got because I felt like it was the first time I watched it with an audience that really understood it, was enthusiastic, laughed and reacted and screamed at all the right parts. So it was a huge morale boost like 'wow, I've got a real movie!' Honestly, I would say that was one of the biggest turning points. It reinstated my faith in the film and in myself to a certain degree.

**HN:** Did Warner Bros. ever actually drop the film as was rumored on the net?

**MD:** That never happened.

**HN:** While the film's release was in limbo were you in regular contact with the studio?

**MD:** Legendary Pictures, again, since they supported the movie from the beginning, they kind of became the main guys that I was talking to on a daily basis and they've been fantastic, completely supportive. They got the movie, even Warner Bros. has read the reviews – and there's lots of really, really good ones. But what I think it came down to is it's a \$12 million horror movie. In a lot of ways it's like that independent horror movie that snuck into

the studio, got itself made, and then the studio just doesn't know what to do with it because it's really offbeat. It's weird, it's quirky. It has all the credence of a cult film, and Warner Bros. releases big movies – *Harry Potter* and *Batman*, movies like that. They even shut down two of their specialty divisions – Warner Independent and Picturehouse. And those are the divisions of Warner that at one point this film might have had better luck with. A lot of it has to do with when you have this giant machine which is meant to make big tentpole movies. It may not do very well with smaller cut films. I hold nothing against them. I get it. They look at a movie like this and they say, 'well, we don't know how to sell a movie like this. We sell big franchise movies, we don't know what to do with this.'

**HN:** So, is it accurate to say they got cold feet on how to market the film?

**MD:** Maybe, I don't know. I think not knowing how to market it is probably one of the factors. It's not easy. Financially, to market a film you typically in this day and age have to pump in like \$20 million on top of your production budget to really sell it. It's a huge risk. In my mind, and this might sound a bit odd, but in a lot of ways it has been the best thing for the movie. What this means, kind of winding adventure for *Trick 'r Treat* has done is create a buzz. It's that kind of slow, very slow, tickling release and buzz campaign that I don't think any marketer could have possibly whipped up on their own. I don't know how well this movie honestly would have done if I just got one weekend in October.

**HN:** Now that the film is going to finally be released, is there any other licensed product we have to look forward to?

**MD:** The comic book will be out the first week of October – it is coming out as a single graphic novel. The soundtrack will be out in late September.

**HN:** How are you going to celebrate the day your film is finally available for audiences to see?

**MD:** I'm gonna do what I do every year. I have a Halloween party. It keeps getting bigger every year. It kind of doubles as a birthday party so I think this year will be especially big.





## COMING DOWN WITH A CASE OF THE BLUs

This past holiday season the onslaught of Blu-ray player purchases helped cement the new format's staying power and assure us techno-junkies that studios may actually take this hi-def format seriously! Well, about as serious as a money-grubbing industry can take it. For those of us making the jump into the "Blu," we expect a certain amount of respect to be given to each of the HD (i.e., high dollar) releases. To take titles such as *Anaconda* (now available), which in many retail outlets has become a \$5 disc, and suddenly expect fans to fork out upwards of \$30 for the pleasure of seeing Jennifer Lopez and CGI snakes in 1080i, one would expect that level of respect to be fully paid. Sadly, as has been eluded to in past issues of *HorrorHound*, many studios are pushing out mediocre discs with upscaled level of picture quality and minor sound enhancements (if at all). *Creepshow*, for example (due in stores September 8th), is being shoved into the market as a bare-bone release, even though the UK has an overly impressive special edition DVD already available (features which were rejected by the US studio!). And how can fans of the *Friday the 13th* series truly find comfort in blind buys on the upcoming Parts 2 and 3 BDs, when the regular released DVDs (which hit stores just a few months ago) failed to impress? We are just asking studios to take this format and your customers seriously. Hi-def doesn't just mean high-dollar. It means high-quality, and for this format to maintain solid sale levels, you need to promote quality picture, new transfers and quality bonus features that push this new technology. For fans not wanting to take risks on new titles - just be sure to check out Websites such as [blu-ray.com](http://blu-ray.com), [highdefdigest.com](http://highdefdigest.com) and [horrorhound.com](http://horrorhound.com) (of course) for the latest Blu-ray reviews, to figure out for yourself if that high-dollar equals high-quality! \*The Deep BD is due in stores this July 7th/Friday the 13th Parts 2 and 3 are now available. *HorrorHound* has not reviewed the films in this article and in no way condone or commend their BD releases. Check out [www.horrorhound.com](http://www.horrorhound.com) for full reviews, when available.

## 10 QUESTIONS WITH Lloyd Kaufman

Every issue of *HorrorHound* we track down a director in hopes of asking them a series of 10 seemingly random questions. In the past 15 issues, we have tackled such horror icons as George A. Romero, Tobo Hooper, Joe Dante, Rob Zombie, Mick Garris and Bruce Campbell (just to name a few). This issue we had the opportunity to speak with the immortal creator of *The Toxic Avenger*, and the legendary Troma Studios - writer, director, actor, creator, promoter, producer, author (you get the point) ... Lloyd Kaufman! Here is the result... 10 Random Questions:

**HorrorHound:** What flavor would Toxic Avenger cereal have?

**Lloyd Kaufman:** Drano and Clorox

**HH:** Name the one superhero you would like to see Toxic cross paths with?

**LK:** Quasi Man.

**HH:** Name your favorite made-for-TV movie?

**LK:** *Daddy Can't Read*.

**HH:** Have you ever eaten a crayon?

**LK:** Yes. The color called Robin's Egg Blue. Also the color called Beaver.

**HH:** Name the best title you viewed at Cannes?

**LK:** I think there was some movie with satanic sex by Lard Von Trashard, that guy who inspired *Dog Pile 95*.

**HH:** Aside from Toxic - Name your favorite musical.

**LK:** Anything with Judy Garland, she gets my panties all bunched up and twisted.

**HH:** What is the rarest piece of Troma memorabilia to track down?

**LK:** My dignity.

**HH:** What's the neerdest club in school you ever took part of?

**LK:** Six grade KGB.

**HH:** What do you put on your hot dogs?

**LK:** KY Jelly when blandled with Hershey highway.

**HH:** Where is the strangest place you have ever fallen asleep?

**LK:** When I was found naked in a chimpanzee preserve during mating season.

Check out [www.thetoxicavengermusical.com](http://www.thetoxicavengermusical.com) for information on the new off-

Broadway musical based on *The Toxic Avenger*, currently in production in New York - and don't forget to pick up *Poufygeist*, the latest Troma offering directed by Lloyd Kaufman, now available on DVD by visiting [www.troma.com](http://www.troma.com) or by catching Troma at your local horror movie convention!



BLU-RAY

In an effort to keep up with the ever-growing popularity of this expanding digital format, we have opted to present a trio of noteworthy BD (Blu-ray disc) releases which at a worth a double-dip or third last-but-not-least purchase, popping your potential head-study!



What HorrorHound must appreciate the John Carpenter classic *Big Trouble in Little China*? We do, which is why we opted to cover its August 4th Blu-ray release. This house? The BD will be packed with both the theatrical and extended cuts of the film as well as a *Carpenter* short *Robert Rodriguez* commentary, *David Lauff*, a vintage *Eye-Burster* music video and more!



Celebrating 25 years of *Children of the Corn*, Anchor Bay has a spiffy new Blu-ray disc of the film planned for release on July 20th! This disc will be packed with previously-unavailable and new bonus features, including a commentary with the director and stars, various *Reveries*, including the making-of *Children of the Corn* and *Stephen King* storyboards, *Michael* and *the original music*!



Announced on June 15th, *Ghostbusters* made its BD debut and is packed with plenty of bonus features! Included is something called a "Silent mode" along with picture-in-picture commentary. *Joe Trapanese*, a *ghost* guy and *ghost* expert!

## CHOICE CUTS:



Los Angeles announced they will release the British horror *Dead Wood*, on July 27th! *Dead Wood* is included on this campaign gone awry horror flick are a filmmaker commentary, deleted scenes, an alternate opening and ending, special effects comparison, on-set dailies and movie trailers.



Paramount Home Entertainment has revealed the DVD and BD release date for the third season of *Dexter*! The series - *Dexter* - August 10th! This set will come as a four-disc DVD or three-disc Blu-ray collection with as bonus features revealed. Look for season 4 to premiere on TV this fall!



We opted to cover each of the three upcoming Paramount DVD releases of *Friday* sequels based on their packed DVD content per-disc. The *Final Chapter* involves two commentaries tracks, slashed scenes, an alternate ending, a "rewind" feature, original trailer and part 4 of the "Lost Tapes" shorts.



While not as packed as *The Final Chapter*, *A New Beginning* has its fair share of bonus features, including a commentary track, Part 5 of the "Lost Tapes" shorts, a making-of *Friday the 13th* Part 5 and the original theatrical trailer. All three of these new "Friday" DVD releases hit stores on June 18th.



*Friday the 13th: Part VI: Jason Lives* will include a director's commentary, another *Lost Tapes* short, "Crystal Lake Massacre Revisited" featurette, a making-of, a featurette dubbed "Meeting Mr. Voorhees", deleted scenes and the original theatrical trailer. Blu-rays are expected later on.



Now available - *New Line* has released the remake of *Friday the 13th* in a number of options. On DVD the film is available in its theatrical or extended cuts (theatrical excludes as bonus features). The BD of the film will include both versions of the movie as well as *Travis*, a featurette and BD Live interactivity!



Los Angeles will release *The Haunting in Connecticut* on July 14th (on both DVD and BD). *The Haunting* house feature will include such bonuses as two commentaries tracks (including the director and stars), deleted scenes, multiple featurettes revolving around the making-of and the true story, and more!



Magnolia Home Entertainment releases *Mutant Chronicles* on home video this August 4th! *Starring* *Thomas Jane*, *Ron Perlman* and *John Malkovich*, this futuristic "horror" sci-fi tale will be presented in either a single disc or two-disc director's cut release. Bonus features are expected as well.



In one of the silliest movies of the year, *Los Angeles* announced their intentions of re-releasing the vampire classic *Near Dark*, back onto DVD in a bare bones release. The new tough comes from the DVD artwork which is no doubt *Los Angeles*'s attempt at appealing to the Twilight movie crowd. Just sad.



Lance Henniker, *Danny Trapp* and *Kathryn Farris* star in *Necessary Evil* - available on DVD (includes *Los Angeles* this July 20th). The movie revolves around an investigative journalist looking into the myth behind *Edgar Allan Poe*. However, what she finds will change her forever!



Available this July 21st comes *Bruce McDonald's* (*Hard Core Logo*) *Pontypool*! The movie revolves around a small town radio station crew who are stranded in and begin to discover the locals are experiencing the strange acts of violence which may have something to do with the station!



Sony Pictures Home Entertainment announced the US premiere of *REC* (*Quarantine*) on DVD this July 14th! *Starring* *Marta Etelvora*, the Spanish horror film will be presented in uncut form, in its original language (and English subtitles). A making-of featurette will be the only added bonus.



Criterion announced their intent to release the *Repulsion* Polish film *Quarantine* on DVD and BD this July 20th! An exciting commentary with *Polanski* and star *Catherine Deneuve* will be accompanied by two documentaries (*Mixed* in 1964 and 2003), the theatrical trailer and a booklet essay on the film!



*David S. Goyer's* (*Blade II*, *The Dark Knight*) pass-pass horror flick, *The Unborn*, shows on July 27th on both DVD and BD. Each will include theatrical and unrated cuts of the film (separated by an additional one minute), and will be accompanied by a sole bonus in the form of deleted scenes!



The *Shovel Factory* has a nice surprise for movie-TV horror fans come September 1st - they have revealed plans to release the complete series of *Werewolf* onto DVD at last! The five-disc collection will include the two-hour pilot and all 28 half-hour episodes as well as yet-to-be revealed bonuses!

Also on DVD: It looks like yet another one of HorrorHound's most wanted DVDs are about to make its format premiere this October - as *The Stepfather* has been announced for release!

Where shopping can cost you a lot.



# VIDEO INVASION

## REMEMBERING THE VHS BOOM

### CHAPTER LIGHTNING VIDEO

BY MATT MOORE

In *HorrorHound* #12, we uncovered the life of VHS powerhouse Vestron Video, and this issue we're back to explore its spawn: Lightning Video—one of the unsung heroes of the VHS boom. Lightning Video came onto the scene towards the later part of 1985. Vestron created Lightning in a step that was partially fueled by the company's desire to expand into other facets of the film industry. The inception of Lightning eventually allowed Vestron to progress into film production as well. This gave Vestron an outlet to release zany and sometimes horrific B-movies while still providing mainstream films to the masses on their major label. But most importantly to us *HorrorHounds*, this move birthed a new larger assortment of macabre titles to gaze upon at our local VHS shelves, films like *Girl School Screamers*, *Shriek of the Mutilated*, the Klaus Kinski thriller *Crawlspace*, and the Lucio Fulci classics *Manhattan Baby* and *The Psychic*.

#### Lightning History

Lightning Video was a force to witness during its first appearances on the new VHS market. While some companies would just grab any cheap film they could acquire, or rerelease films that were in public domain in order to get the quick buck, Lightning gave us first-time-run films on VHS. Some of these titles are still awaiting their DVD premiere to this day, films such as *Eternal Evil* with Karen Black and *Dark of the Night* (a Christine knock-off). While not the greatest of titles, they are still worthy of a DVD release. *Microscopic Massacre* got one, and I know both of these films far surpass that title. But on all accounts, Lightning presented us with gems of the horror genre in superior form. Most of their tapes were recorded in SP mode to give excellent quality in picture and sound in order to increase their product's overall appeal to consumers in the home entertainment market, and raise Lightning's titles a step above the competition.

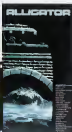
The line of Lightning pretty much mirrored that of Vestron Video. When Vestron's ventures in the film production side grew up, up, up (before coming right back down), so did Lightning's home video releases. Out of all the

branches Vestron had, Lightning was one of the first to get the ax. It was quite suddenly, as remembered by one of the old ma and pa video store owners. When asked, the store owner claimed that he did not even receive his tapes from an order placed with Lightning, and when he inquired about the status, he received the response that these titles were no longer available. So, he took his refund and went about his business. But this was typical during the VHS boom, companies would come into existence on Monday and pop out two flicks before going under by Thursday... that was the nature of the beast. But considering Lightning's parent company was an industry leader, many questioned what happened. We will probably never know all the details to that downfall, but at least Lightning treated us with enough releases in its time to keep us tide over.

#### The Distributor of Distributors

When that era of home entertainment, we like to call the VHS boom, many companies held their own and independently covered all aspects of the business, including distribution. But other companies wanted to expand their distribution range further and faster than they could with their own resources, and were willing to work with others to make the transition into the growing market. These companies would shop for a secondary company to sub the distribution process out to, and with Lightning Video, many found their man. Lightning distributed more secondary company titles in the boom than any other studio. Companies, such as Wizard Video, Foras Video and Vidamefrica looked to Lightning to help get their releases in stores on a wider scale. Lightning was the fortunate son of Vestron, so store relationships were easier for them to build.

One trademark seen on most releases distributed by Lightning is the use of the silver security sticker on the bottom of the film. This sticker commonly used to secure the film into the box would normally have a statement of intent meant to warn the person getting ready to steal the item, or to simply host a logo of the company in order to authenticate its release. The

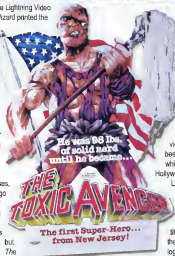




Wizard Video releases usually had the Lightning Video sticker on the flap or in some cases Wizard printed the Lightning Video logo and contact information on the back in order to show their help in distribution, but with other companies, such as Vidamex, there is no way to tell that Lightning had a hand in their distribution unless you were to look in one of the many ordering manuals they released throughout the '80s. Normally towards the back of the Lightning catalogs, you would find Vidamex and any other smaller company Lightning was welcoming into the fold, although in most cases these facts were unknown to the majority of store owners.

Within some of the Wizard releases, you may find a Lightning Video logo intro within its signature thunder cracking and lightning bolts thrashing down at the side of the logo before the Wizard intro would appear. This occurrence happened very rarely, but was evidenced on a release of *The Screaming Dead* which I acquired, and it was a pleasant surprise at the beginning of the film.

As we saw in the '80s, some of Troma's first attempts into the market were released by Lightning Video and Media Home Entertainment. Lightning, however, received the biggest title from the catalog with their acquisition of *The Toxic Avenger*. This release on the Lightning Video label sold and estimated 200,000 video cassettes. A large chunk considering that most tapes generally averaged 10-15,000 sales in their lifetime. With this release of *Toxic* we also saw two different versions: one release had a white background on the cover (which was unrated), and then a black background version which had some gore cut out with



a "R" slapped on it. The R-rated black box is the rarer of the two. But with Lightning/Vestron looking for more and more money, and adopting the full on corporate mentality, Troma ended their relationship early on, which resulted in only releases with the Lightning label. To think... if Lightning played their cards right they could have had a shot at releasing *Class of Nuke em' High*.

#### Collectability

As with other company releases, there has been a recent increase in secondary-market purchases in the good old VHS format. Some of these companies, such as Wizard and Unicorn, have reached selling points never before seen by collectors or even the people that made the tapes to begin with! However, with any collectable, demand drives the price. Thanks to some bigger video stores doing the big crush of 2005, a lot of these treasures have been drastically reduced in numbers (this was the period in time in which VHS tapes were simply trashed in major retail chains such as Hollywood Video and Blockbuster to focus solely on DVD). Well, with Lightning we have yet to see these abnormal price jumps, but soon enough I'm betting their jump is just around the corner. Lightning Video had a large circulation-per-title, an advantage of being owned by a company like Vestron. Many of the films were printed in mass quantities to help keep up with the horror and other title demands most stores were seeing at the time. But some gems in

the Lightning catalog are a bit more sought after than others. One title in particular being *Masque of the Red Death* by Vincent Price. This tape has been seen going for as much as \$30 with a copy in excellent condition, but titles with even cooler artwork still barely crest the \$10 mark with collectors because there are



# VIDEO INVASION



more of them around. Lightning is a great starter company for people who want to begin a VHS collection. While not breaking the bank, you can still obtain copies of titles like *Igor* and the *Lunatics*, *Rats* and *Street Trash* relatively cheap and have some great art to gaze upon.

## Promotions

Lighting Video followed in the footsteps of their parent company Vestron, using every resource available in order to promote their titles to their fullest. They printed posters for almost every stocked title and some even received special treatment in form of a key chain or flash light. But out of all the promotions Lightning did, one sticks out further than the rest. They released a five-foot tall standee of Toma's own *The Toxic Avenger*. This awesome standee of the first superhero from New Jersey was in full color utilizing the same image from the box art, but with one key feature: the standee came with a real mop head. Yes, I'm serious (check out the picture featured in this article).

The standee is a treat for any collector of horror or comics (and everything in between).

One neat thing I discovered while writing this article was a promotional item Lightning printed early on in their career. For the release of the films *The Psychic*, *The Clonus Horror*, *Evils of the Night* and *Murders in the Rue Morgue*, Lightning created a campaign called "Pleasant Screams," in which the main video art was reproduced onto a pillowcase! Yep, you read that right, a pillowcase. Whether or not that marketing worked we will never know, but I really doubt that this move helped in any way to stimulate sales for those titles. If anything, it may have gave some nightmares to those lucky enough to acquire one! 🍷

Thanks to: Kevin and Phil at K&O Video (Richmond, VA), George at Video Mart Corp (Richmond, VA), Tamara Siverson and Mark Crowder



## LIGHTNING VIDEO HORROR BODY COUNT:

- |   |  |  |  |
|---|--|--|--|
| 1. <i>A Blade in the Dark</i> (Lamberto Bava) | 13. <i>Eternal Evil</i>                          | 24. <i>Massacre on Dinosaurs Alley</i> | 35. <i>Terror in the Wax Museum</i>      |
| 2. <i>Acts of Violence</i>                    | 14. <i>Evils of the Night</i>                    | 25. <i>Neopolis</i>                    | 37. <i>Tomb Raider</i>                   |
| 3. <i>Alchemist, The</i>                      | 15. <i>Frankenstein</i> (Carmine Fucker)         | 26. <i>Neon Maniacs</i>                | 38. <i>Toxic Avenger, The</i>            |
| 4. <i>Alligator</i>                           | 16. <i>Frozen Terror</i> (aka: <i>Massacre</i> ) | 27. <i>Nightmare Weekend</i>           | 39. <i>W</i>                             |
| 5. <i>Chopping Mail</i>                       | 17. <i>Girl School Screamers</i>                 | 28. <i>Psychic, The</i>                | 40. <i>What Writs Below</i>              |
| 6. <i>Clones, The</i>                         | 18. <i>House of the Yellow Carpet, The</i>       | 29. <i>Rats</i>                        | 41. <i>When the Screaming Stops</i>      |
| 7. <i>Clonus Horror, The</i>                  | 19. <i>Igor and the Lunatics</i>                 | 30. <i>Revenge of the Dead</i>         | 42. <i>Wild Beasts</i> (Lorraine Desale) |
| 8. <i>Crawlspace</i>                          | 20. <i>Legend of Boggy Creek, The</i>            | 31. <i>Scream and Die</i>              | 43. <i>Wind, The</i>                     |
| 9. <i>Dark August</i>                         | 21. <i>Marshall's Baby</i>                       | 32. <i>Screamtime</i>                  | 44. <i>Witchfire</i>                     |
| 10. <i>Dark of the Night</i>                  | 22. <i>Mark of the Devil</i>                     | 33. <i>Shriek of the Mutated</i>       | 45. <i>Women Prison Massacre</i>         |
| 11. <i>Deadly Sunday</i>                      | 23. <i>Mask of the Red Death</i>                 | 34. <i>Street Trash</i>                | 46. <i>Zone Troopers</i>                 |
| 12. <i>Devil Dog, Hound of Hell</i>           | (Vincent Price)                                  | 35. <i>Supersition</i>                 |  |

# BIG BANG POW

DEXTER

# TOY NEWS



Bif Bang Pow! continues their series of Dexter bobble heads with the recently announced additions of Lieutenant LaGuerta and Masuka. As part of Pow's progression of the license, they have finally unveiled their long-talked-about action figure based on the title character. Now you can play out your own serial killing activities from the leisure of your toy box! Dexter comes with a knife and black plastic bag (you want to take a guess at what's inside the bag?). As a bonus surprise, Pow also announced their plans to release a special variant figure, dubbed: "The Dark Defender," based on the show's comic-book offshoot character stemmed from Dexter's publicized killings. This cloaked figure will be a Comic-Con exclusive, available at the Entertainment Earth booth this July!

Anime horror fans may be interested in a series of products being released by Dark Horse Comics. Shown at left is a new resin mini-bust based on the vampire character as well as a retro-styled PVC figure set, which is currently available for purchase at [darkhorse.com/](http://darkhorse.com/). The mini-bust has a price point of \$74.99 (and comes in full or mono-tone paint schemes), with a \$24.99 SRP on the PVC set.

NECA continues to release products based on the Friday the 13th remake with this Jason Voorhees Head Knocker. Shown below is the first in-package series of Terminator 2 action figure featuring various versions of the T-800. Look for the second assortment to soon follow. Fans of the Cult Classics action figure line should be on the lookout for the Dark Crystal Chamberlain figure - Skalsie - which is also now in stores, as well as Twilight's Edward and Bella 2-pack (shown below).



# NECA



**Did You Know?** Vampire Hunter D has received plenty of collectible attention. Both 7" and 12" scale figures for the license have been produced by Epoch Toys.



## SIDESHOW COLLECTIBLES

A little shy in the world of horror as of late, Sideshow Collectibles did unveil a few pieces recently that may be of interest to us HorrorHounds. First up is their annual The Dead San Diego Comic-Con exclusive 12" action figure - dubbed, The Butcher. A limited number of these figures will be available at [sideshowcollectibles.com](http://sideshowcollectibles.com) after the Comic event! From the world of Marvel comics - Sideshow also revealed plans to unleash a new comquette based on the horror character of Man-Thing. Set for release this winter, this amazing statue comes a suggested retail price of \$499.99!



Another entertaining San Diego Comic-Con exclusive product this year comes in the form of this maskless Jason Voorhees minibus produced by Gentle Giant! Available as an ActionFigureXpress.com exclusive - this piece will be available at the show for \$60!



## GENTLE GIANT



After well over a year in development, Gentle Giant Studios finally released their 30 Days of Night action figures! Originally released in limited-edition boxes (Marlow and Iris - only available in the convention circuit), these mass-retail released figs now come single-carded as originally intended! Included is the characters of Marlow, Iris and Arvin. Each figure comes with a base and additional build-a-figure to form the little girl vamp! On top of this, all three figures are available in either super-bloody or just mildly-bloody paint schemes. A chase figure of Iris exists with new arms and a burn-torso. The kid-vamp is also available as a chase figure in-package!





# MEZCO CINEMA OF FEAR

After months of hoping that Mezco Toys would shake the shackles of the New Line Cinema horror trio (Freddy, Jason, Leatherface), we were treated this past May to the exciting news that Mezco has indeed acquired the rights to Rob Zombie's *H2* (the sequel to his Halloween remake). While no new action figures were sculpted and approved prior to this issue's print date, we were lucky enough to get a peek into Mezco's intended Michael Myers Living Dead Doll! (To date, such horror icons as Leatherface, Jason, Edward Scissorhands, Captain Spaulding and Otis P. Driftwood have been immortalized as a cute, yet disturbing Living Dead Doll.) Expect at least one 7" scaled Myers action figure to be available by this Halloween. When asked, Damien Glonek of Mezco commented that the studio has only acquired the rights to the Rob Zombie sequel, and not the original films in the franchise. As for the rest of the highly anticipated Cinema of Fear Series 4 action figures, look for those to finally hit store shelves by the summer (late-July). A final assortment is still possible, however, no new developments were unveiled as of yet.

Sci-fi fans don't wait around for collectibles to come out from their favorite invasion and monster movies—they release them themselves! First up, is Pegasus Hobbies' Martian War Machine, pre-paint (available in a nifty window box, as seen above) for the suggested retail price of \$34.95. Other War of the Worlds kits are available for purchase at pegasushobbies.com. Our good friends at Ultratumba released an item which slipped by the HH staff, however, to remedy that, we have included this invasion of the Saucer-Men pre-paint kit, which stands 14" tall! Also available in limited quantities is the Monster Pals "Creature"—the first in a series of deformed monsters created by Adam (Kreature Kid) Dougherty. The kit is available in both pre-painted and unpainted formats. The Mole Man is expected to follow as well as other sci-fi monster collectibles.



products for to date. Shown above is the Jigsaw-inspired vehicle for your cute and collectible figurines.

Diamond Select Toys continues to announce new Ghostbusters products, with heat building for the new 'Busters-inspired video game, the impending Blu-ray release of the film and the possibilities of a third film installment. Shown at left is a bank of Sinner, to be released after the Stay

Puff Marshmallow Man (shown last issue). Exclusive to Best Buy stores, Underworld: Rise of the Lycans, was released with a special in-packed figurine of a Lycan. Shown at right, these figures were limited in stock, so check your local shop for availability! Lastly, shown below, is the latest Lovecraft-inspired statue from SOTA Toys, who are still railying behind this horror-themed license (as well as their proven hit - Street Fighter). Dubbed the Nyctalethos, shown here is the black variant exclusive, which will be available for purchase at the SOTA booth during the San Diego Comic-Con!



# AMICUS

## DON'T CALL IT HAMMER!

by Nathan Hanneman and Kenneth Nelson

A British film production company based out of Shepperton Studios in England, Amicus Productions was the creation of American film producers Milton Subotsky and Max Rosenberg. Amicus was most well known for their horror anthology series, which were initially inspired by the Ealing Studio's film, *Dead of Night*. Subotsky created a series of memorable features ranging from *Dr. Terror's House of Horrors* (1964), *Juvenile Garden* (1967) and *The House that Dripped Blood* (1970) to *Tales from the Crypt* (1972) and *Vault of Horror* (1973).

Amicus' anthology features generally hosted four or five short stories whose major focus was horror, but not limited to it (good old fashioned revenge plots or thrillers were also mainstays in these type-films). Each movie was generally conjoined with a host or narrator who links each story, most commonly by telling tales in which a person or group is audience to (as well as us, the viewer) in small segment bumpers.

Due to the limited funds and filming schedule (generally one or two days) allocated to these 10 to 20 minute short features, Amicus was able to provide decisively "name" actors, who possibly would not have lent their talents to a full-length film. Along with genre stars Peter Cushing, Christopher Lee and Herbert Lom, Amicus also lured in such actors as Patrick Magee, Joan Collins, Robert Hutton, Margaret Leighton, Donald Sutherland, Tom Baker, Ingrid Pitt and Sir. Ralph Richardson.

A fun exercise when viewing these many anthologies (as well as other studios' similar-works) is the standardizing that occurs. Revenge tales are almost guaranteed - whether be it a poor soul getting back at a former employer, co-worker, neighbor or friend - to the most popular cheating spouse (generally the cheated-on seeking revenge, before the cheater retaliates, usually from beyond the grave)... A vampire or werewolf story can almost be guaranteed - generally revolving around a whodunnit or twist reveal ... and then there are always those "nobody believes me" tales in which our main character sees a crime, notices inanimate objects can move, or can see an invisible person, in which (by the end of the story), everyone (including the viewer) succumbs to the finality that the strange can surely be real!



Amicus' films have often, over the years, been mistaken by many a filmpoer as entries from the better-known British film production company, Hammer Films. Hammer boasted a similar film-making style, visually, including sharing many of the on-screen talents (most notably Christopher Lee and Peter Cushing). Hammer Films, however, should be easier to spot, as they commonly featured Gothic period pieces, while Amicus focused almost solely on modern-day storytelling (aside from the rare title, such as *And Now the Screaming Starts*).

Although officially produced under the banner of Vulcan Productions, many die hard fans consider *The City of the Dead* to be, unofficially, the first entry in Amicus' catalogue. *The City of the Dead*, which is also known as *Horror Hotel*, began production at Shepperton Studios on October 12, 1959 and was produced by Milton Subotsky even though he never received a credit on the picture. The film itself draws many comparisons to *Psycho* and was even released the same year (1960). The movie follows a young female student, played by Veneta Stevenson, as she ventures to a small town in Massachusetts to research witchcraft on the advice of her professor (Christopher Lee). Her inquiry soon leads to the discovery that one of the town's inhabitants is the reincarnation of a notorious witch, portrayed by Patricia Jessel, who had burned at the stake a couple centuries prior. Much like *Psycho*, the story begins by focusing on an attractive young blonde traveling to a motel operated by an odd manager, and unexpectedly unfolds midway when said blonde is murdered by a stabbing.

On February 5, 1965, Amicus Productions released their first official horror film by the name of *Dr. Terror's House of Horrors*. The picture was the first in a series of anthology horror titles that would come from Amicus and was directed by Hammer Films veteran Freddie Francis, written by Subotsky, and starred both Christopher Lee and Peter Cushing. Shooting on the film took place at Shepperton Studios from the end of May until the start of July in 1964 with a budget of only \$105,000. Although the film did not enter production until 1964, the script actually blossomed from a dead-in-the-water television series in 1948, just a few years after the release of the horror title *Dead of Night* - a film which Subotsky thought to be "the greatest horror film ever."

*Dr. Terror's House of Horrors* is considered the first in Amicus' horror



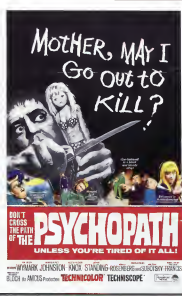
Did You Know? Amicus comes from the Latin word meaning "friend." Irony, considering creators Subotsky and Rosenberg fought with each other almost the entire duration of Amicus' lifespan.

portmanteau films. The others considered as part of this series are *Torture Garden*; *Tales from the Crypt*; *The House That Dripped Blood*; *The Vault of Horror*; *From Beyond the Grave*; and *Tales that Witness Madness*. *Tales that Witness Madness* was actually not an Amicus release, however, even though it was directed by Freddie Francis (*Dr. Terror's House of Horrors*, *The Skull*, etc.) for Paramount. Freddie Francis went on to direct *Dracula Has Risen from his Grave* for Hammer, as well as *The Creeping Flesh* (1973), and *Legend of the Werewolf* (1975). His last directing gig included a *Tales from the Crypt* TV episode called "Last Respects" in 1996. Winning two Oscars (Cinematography for *Sons and Lovers* (1950) and *Glory* (1989)), Freddie passed away in March of 2007.

In *Psychopath* (1966) an investigation is underway as a series of brutal murders is committed, in which a doll of each victim is found at the scene of the crime. *Psychopath's* screenplay was written by novelist Robert Bloch (ironically, who received notoriety for his novel *Psycho*, which was turned into a feature film just six years prior). Outside of *The Skull*, which Amicus released a year prior, this was one of the first (of many) stories Amicus utilized from Bloch's impressive resume. Later films in which used his work included *The Deadly Bees*, *Torture Garden*, *Asylum*, and *The House that Dripped Blood*.

Like *Dr. Terror's House of Horrors*, Amicus continued to release anthologies throughout the 1970s—one of the most memorable was the film *Asylum* (1972). While many argue that it is not the most impressive of the Amicus anthology line-up, it does claim honors as being the most memorable, in special part due to the tight cast the studio was able to bring together and the brilliant storytelling which is placed together with a linear tale of a Doctor incarcerating patients at an insane asylum. One of the most elaborate bumpers for an anthology title at the time

By 1970 Amicus had the pleasure of working with such horror vets as Peter Cushing, Christopher Lee, Donald Sutherland and Donald Pleasance, however it was with the picture *Scream and Scream Again* that legend Vincent Price finally had a go with this growing production company! It was also the only picture in which Price, Cushing and Lee all appeared together (although not technically in the same scenes). The film followed a serial killer, who drains his victims of blood and is on the prowl in London, the Police follow



in which they had been in thanks to titles such as *I, Monster* and *What Became of Jack and Jilly*. A long time fan of the *Tales from the Crypt* comic book, Milton Subotsky jumped at the chance to envision these iconic printed stories onto film. Released in 1972, "Crypt" ended up becoming one of Amicus' most memorable titles even to this day (however, this may be in part due to the title, which was an already-established icon in horror, as well as HBO's long-running TV series of the same name, which began nearly twenty years after the film's original release).

Another notable Amicus entry was the 1966 British horror-thriller *The Deadly Bees*. The film was again directed by Freddie Francis and was adapted from the novel *A Taste for Honey*, written by H.F. Heard. The film's plot follows pop singer Vicki Robbins (Suzanna Leigh) as she heads off for a little rest and recuperation in a cottage on Seagull Island after collapsing during a performance. Unfortunately for Vicki, the co-owner of the cottage is a deranged and disgruntled beekeeper who has isolated the "smell of fear" and utilized it to breed a swarm of killer bees. The movie made its theatrical debut in the United States in 1967, and, over thirty years later, was fea-

tured to a house owned by an eccentric scientist (Price). While this simple plot design is the most used to dumb the film to interested viewers (ignore the space aliens who can control minds and wish to take over the world), *Scream and Scream Again* was based on the book *The Disoriented Man*, by Peter Saxton and was Amicus' attempt to rescue themselves from the standard sci-fi pics they had previously released (*They Came from Beyond Space*, and *The Terrornauts*). Vincent would return to "the OTHER studio that dripped blood" in *Madhouse* (1974) in which he played a horror film actor who is working on a new TV series in which his co-cast are dying in strikingly similar ways to his previous on-screen victims...

*I, Monster*, which was released in 1971 and is one of the few titles in Amicus' catalog that more closely resemble the style of film Hammer Horror was producing at the time, was yet another retelling of the Dr. Jekyll and Mr. Hyde story—this time starring Christopher Lee as Dr. Charles Marlowe and Edward Blake (his evil counterpart). Peter Cushing attempts to uncover the secret behind a series of murders in London—which revolve around this personality-changing monster.

Although covered a bit more in the *Tales from the Crypt* retrospective (also in this issue), released in 1972, it was this EC-converted anthology that helped put Amicus out of a rut, in which they had been in thanks to titles such as *I, Monster* and *What Became of Jack and Jilly*. A long time fan of the *Tales from the Crypt* comic book, Milton Subotsky jumped at the chance to envision these iconic printed stories onto film. Released in 1972, "Crypt" ended up becoming one of Amicus' most memorable titles even to this day (however, this may be in part due to the title, which was an already-established icon in horror, as well as HBO's long-running TV series of the same name, which began nearly twenty years after the film's original release).

Another notable Amicus entry was the 1966 British horror-thriller *The Deadly Bees*. The film was again directed by Freddie Francis and was adapted from the novel *A Taste for Honey*, written by H.F. Heard. The film's plot follows pop singer Vicki Robbins (Suzanna Leigh) as she heads off for a little rest and recuperation in a cottage on Seagull Island after collapsing during a performance. Unfortunately for Vicki, the co-owner of the cottage is a deranged and disgruntled beekeeper who has isolated the "smell of fear" and utilized it to breed a swarm of killer bees. The movie made its theatrical debut in the United States in 1967, and, over thirty years later, was fea-





tured on an episode of *Mystery Science Theater 3000*. At the time of its release, the film was critically panned due to various reasons ranging from poor acting and continuity errors to subpar special effects (actors were "stung" on the face by having plastic flies glued to them while superimposed images of coffee grounds floating in water were layered over).

Now an Amicus stalwart, Francis was back at the helm of the 1967 anthology film *Torture Garden*. Although written by Robert Bloch, *Torture Garden*'s on-screen storytelling came courtesy of Dr. Diabolo (Burgess Meredith), a sideshow raconteur who offers a group of attendees a truly terrifying experience by giving each of them a glimpse of their fate. *Torture*

*Garden* managed to sport one of the more noteworthy casts in the Amicus catalogue, with performances of not only the aforementioned Meredith, but also Jack Palance, Peter Cushing, Michael Ripper, Maurice Denham, Ursula Howells, Beverly Adams, Michael Bryant, Barbara Ewing, etc. One tale of particular interest to *HorrorHounds* is about a pair of Edgar Allan Poe collectors played by Palance and Cushing. One kills the other in order to get their greedy hands on a rare manuscript, however.

Another interesting title from the Amicus catalogue is 1974's *The Beast Must Die*. Although it is not one of the anthologies Amicus had become so well known for, the film stands out by putting an interesting twist on the classic werewolf tale. A group of people are invited to a millionaire's mansion only to discover that one of them is a lycanthrope. They are all subjected to a series of tests such as touching silver objects in order to determine who has the curse, all the while the wolf is secretly picking them off one by one by night. Starring Peter Cushing and playing out like a mix between *The Howling* and *The Thing*, it is no wonder why *The Beast Must Die* has garnered such a cult following as many fans have discovered the picture over the many years since its release. Possibly the most interesting aspect of the film was the near-end Werewolf break, in which the film stops - allowing the viewers to make their picks on who they believed the werewolf was - an obvious nod to William Castle's *Homicidal* (1961). This *Ten Little Indians* style whodunit

ended up being Amicus' final horror picture before focusing solely on sci-fi dinosaur flicks.

As mentioned, horror was not the only aspect of Amicus' production, as they tried their hand at a number of science fiction tales. The most recognizable contributions from Amicus in this field came from their two feature-length films based on the then-new TV series *Dr. Who* - specifically *Doctor Who and the Daleks*, and *Daleks: Invasion Earth 2150 A.D.* The films were the first (and only) feature-length releases from the *Dr. Who* canon and also boasted two major achievements. The films starred Peter Cushing as the good Doctor, and was the first time the title was presented in full-color. The majority of the TV series' history



was ignored in the films (as can be expected by the casting of the lead alone). Other notable non-horror releases from Amicus included *It's Trad, Dad!* (1962), *Danger Route* (1967), *The Terrornauts* (1967), *The Birthday Party* (1968) and *A Touch of Love* (1969).

By the end of the production company's run, their focus became solely attached to that of a series of non-horror monster movies (monsters in the sense of prehistoric creatures) which were loosely based on the classic Edgar Rice Burroughs stories. These films included *The Land That Time Forgot* (1974), *At the Earth's Core* (1976) and *The People That Time Forgot* (1977). Each film, directed by Kevin Connor, involved a group of people uncovering a lost world within our own Earth. *The Land That Time*

*Forgot* was a sleeper hit, which resulted in the eventual production of these final two Amicus films. Unlike *Earth's Core*, "People" was a direct sequel to the 1974 "Land." Sadly, this marked the final film to be produced by this Euro-based company.

The end of the company did not result from a series of lawsuits, big-budget flubs or anything extraordinary, however, the studio simply lost momentum with their stretched-out releases and lack of interest from original Amicus creator Milton Subotsky, who had focused his attention more on his family life at the time. Max Rosenberg had cited that Milton's inclusion on the final trio of films was nearly non-existent. Amicus officially broke up in 1975.



**Fun Fact:** In *The House That Dripped Blood*, Christopher Lee can be seen reading *Lord of the Rings*. Christopher went onto star in the *Lord of the Rings* feature film 30 years later.



Club and Cat's Eye), before passing away in 1991.

Today, Amicus' name is still alive, with regular DVD releases re-introducing these classic films to a new audience (albeit through a dizzying number of various distributors). In 2003, Anchor Bay released a five-disc DVD box set contained within a coffin-shaped box in the UK (one of the coolest DVD releases for the studio to date). This set included *And Now the Screaming Starts*, *Asylum*, *The Beast Must Die*, *Dr. Terror's House of Horrors* and *The House that Dripped Blood*.

In the States, not every film has yet made its way to DVD; however, many that have were released in great numbers or via exceptional methods. Both *They Came from Beyond Space* and *City of the Dead* (more well known in the States as *Horror Hotel* [not to be confused with Eyalin Aliv's alternate name]) have been dubbed public domain, and have been released to DVD thirteen and twelve times, respectively (through such producers as BCI, Elite, Roan, VCI, Platinum and Diamond). *Horror Hotel* has been available in both its US and European cuts (each can be found on Amazon.com with ease). Possibly the most interesting release for *They Came from Beyond Space* came from Show! Factory's Elvira Movie Macabre double-features, in which the film was packed with Super Monster Games (complete with classic Elvira host bumpers).



however, Subotsky continued producing films, and in 1980 he co-produced the TV series *The Martian Chronicles*, which was based on the Ray Bradbury novel. Subotsky continued producing titles, including such Stephen King productions as *Maximum Overdrive*, *Sometimes They Come Back*, and *The Lawnmower Man* (not to mention a number of other exciting non-Amicus anthologies, such as *The Uncanny*, *The Monster*



ences). An uncut version of the film (which played theaters in the US during its 1973 release) has yet to see release on home video. Other Midnite Movies included the 2002 release of *Scream and Scream Again* (which came paired with another Vincent Price classic, *The Oblong Box*), *The*

*People that Time Forgot*, *Land That Time Forgot*, and *Madhouse* (which came packed with the Theater of Blood). The *People that Time Forgot* not only received its two-pack release with "Land" in 2004, but also a single-disc release in 2001. *Madhouse* (with non-Amicus feature *Theatre of Blood*) was issued in 2004 and 2007 (as well as being included in that year's Vincent Price. MGM Scream Legends Collection box set).

Other Amicus titles now available include *I, Monster* (in 2005, thanks to Image Entertainment), *Torture Garden* (2005, Sony), *The House that Dripped Blood* (2003, Lionsgate) and *From Beyond the Grave* (2006, Image), as well as through Warner Bros.' *Twisted Terror* Collection box set in 2007).

In 2007 Dark Sky Films unveiled their Amicus Collection. Featuring three previously-released discs, this box set included the classics *Asylum*, *And Now the Screaming Starts* and *The Beast Must Die* all in a single-purchase release (with some involvement from the now-defunct Monsters HD). In 2008 Legend Films began a series of releases for Amicus' lesser-known (or lesser cherished)

films - including *The Deadly Bees* and *The Skull*.

Obviously, we could have taken an entire issue to discuss the history and intricacies of this great company (and we almost did, considering their hand in the history of anthologies and work on EC's *Tales from the Crypt*), however, for anyone looking for more information on Amicus, we suggest Darkside Publishing's out of print (and very expensive) book - *Amicus: The Studio that Dripped Blood*, which includes detailed information on the men and women behind Amicus,

as well as the studio's titles and tons of rare color and black and white images from their many films. *Little Shoppe of Horrors Magazine* #20 also recently published an impressive his-

tory of the studio (check out [www.littleshoppeofhorrors.com](http://www.littleshoppeofhorrors.com)). Plus, you may want to track down some of the many titles mentioned and shown throughout this article. You won't be disappointed! 🍷





# The 20 Most Essential ANTHOLOGY HORROR FILMS

By Nathan Hanau



As proven throughout this issue, the anthology is a horror film treat, allowing for smaller (lighter) stories to be told with as big a punch as possible. Even if they are terrible, at least they won't last long! So we at *HorrorHound* spent the past year tracking down the best of the best - watching one anthology after another, to help present our list of the 20 Most Essential Anthology Horror Films! You will recognize many titles already covered in this issue's *Amicus* and *Tales from the Crypt* features... but whether you have seen them is the real question! The majority of the following are readily available on home video - so Netflix em, or pick 'em up at your local video store, pop some popcorn and get ready for a night of terror - in 15 to 20 minute increments!

## 1) Black Sabbath 2) Creepshow

To say this Mario Bava film is the best of all available horror anthologies is not enough. It's also arguably his best film - out of an amazingly innovative career (which includes *Black Sunday*, *Blood and Black Lace*, *Twitch of the Death Nerve* and *Kill, Baby, Kill*). Throughout this article you will notice a vast array of anthology horror films starring such genre icons as Vincent Price, John Cassavese, Peter Cushing and Donald Pleasence; however, only one can claim Boris Karloff as its star - and aside from a couple obvious Universal exceptions, *Black Sabbath* also happens to be one of Mr. Karloff's best.

The first story, entitled "The Telephone," is introduced by Mr. Karloff in this thriller. Michele Mercier stars as Rosy, a young call-girl who is being tormented by crank calls, believing them to be from Frank, Rosy's ex-pimp who has broken out of prison. Seeking help from her friend, Mary (Lydia Alfonsi), the two women stay together, while the phoned threats continue. By the end of the story, we discover that Mary may not be the friend Rosy thought, and Frank may - or may not have actually escaped. Our second storyline, entitled "The Wurdalak," follows a 19th century Russian nobleman on a long trip through the countryside. Stopping at a rural cottage for the night, he is introduced to a strange family who have been waiting for their grandfather, who has been missing since entering the nearby woods to confront a Wurdalak (a modified, yet similarly acting and creepy as hell, Vampire). Later that night their grandfather, Goncha (played by Boris Karloff), returns from the woods. The family knows something is amiss and soon, one by one, each of the family members are murdered - later returning as Wurdalaks themselves. The young nobleman attempts to escape, but is he too late? Our last story takes place in Victorian London, England, as a Nurse Helen Chester (Jacqueline Pierreux) is called to the mansion of an elderly woman (who has recently passed away during a séance) to prepare the woman's corpse. Noticing an impressive ring on the medium's finger, Helen decides to pocket the jewel. Finishing up, Helen returns home where she is soon haunted by odd lights, dripping water and a buzzing fly. More frightening, the corpse of the old woman appears in one of the scariest moments in horror cinema, obviously, returning for her ring... does Helen return the stolen property and at what cost? The film ends with a still-in-costume Boris Karloff, riding through the Russian countryside, bidding farewell to those brave viewers who made it to the end of the feature film - before the camera pans out to reveal one of the most endearing nods to the audience seen in horror cinema to date - showing Karloff on a mechanical horse, with a rotating background machine, extras running past with tree branches and a giant fan for extra effect, assuring us, the viewers, that we were only watching a movie!

There was plenty of argument as to whether this Stephen King/George Romero/Tom Savini hybrid truly deserved top billing on this list, or whether *Black Sabbath* was more deserving. We are sure we will receive letters condemning our decision; however, that should not take away from the fact that Romero's *Creepshow* is as good a film, and as important as *Black Sabbath*. Wanting to release a feature film in the vein of *Tales from the Crypt* and other EC Comic strips from the '50s, King and Romero ventured into the world of anthology horror, coming up with not three - but FIVE tales of horror and suspense, all including a wrap-around story starring the likes of Tom Atkins, playing the father of a young boy who isn't allowed to read a comic comprising of the stories featured throughout this film (a shy nod to the adults that once criticized and banned EC from many *HorrorHound*'s bedrooms).

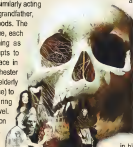
The five main stories feature a wide array of storytelling. "Father's Day" is a zombie tale in which an elderly man is murdered on Father's Day by a spiteful daughter. He returns seven years later, on his "festive holiday," to demand the cake he never received, and one by one his gathered relatives are killed off. In "The Lonesome Death of Jordy Verrill," Stephen King actually portrays the title character. Based on his short story *Weeds*, Jordy discovers a meteorite, although after touching it, the fallen rock has a strange side-effect.

Jordy grows weeds like a living Chia pet! "Something to Tide You Over" stars Leslie Nielsen, Gaylen Ross (*Dawn of the Dead*) and Ted Danson. Becky (Ross), is unfaithful to her husband, Richard (Nielsen), and soon she and her lover, Harry (Danson), are confronted and forced to bury themselves, neck-deep, in sand on Richard's private beach. But can their love, and revenge, reach from beyond their watery graves? "The Crate" is often cited as the most memorable story - possibly due to its monster character, who is discovered living inside a century-old wooden construct hidden under a staircase at a local college. Only the discovery of this crate leads to many gory deaths. The final tale, dubbed "They're Creeping Up on You!" is enough to give anyone nightmares! It revolves around a cranky old business tycoon who has locked himself

in his sterile apartment, and suffers from mysophobia. Cockroaches are seemingly filling his apartment, but are they real, or just a figment of his imagination?

## 3) Tales from the Crypt

Ahhh yes, the movie that started it all! *Amicus* released *Tales from the Crypt* in 1972 based on various stories stemming from the original EC Comic horror titles. The film begins with a tour group who finds themselves inside a crypt, where a strange cryptkeeper (played eerily by Ralph Richardson) begins to tell





each of their fates. "And all through the house" begins these tales, as a woman (Joan Collins) murders her husband on Christmas Eve. When Joan's character is attacked by a crazed maniac in a Santa suit, she is unable to call for help! "Reflection of Death" focuses on a man who leaves his wife for another woman who happen to be in a car accident together later that evening. The man awakes, attempting to hitchhike home, but when he arrives, nothing is how it should be - as he may not have exactly survived the car wreck! "Poetic Justice" stars Peter Cushing as a kind old man who enjoys his dogs and entertaining the neighborhood children. When a snide neighbor attempts to rid the street of Cushing's eyesore of a home, he pushes a little too hard, and Cushing commits suicide... but is he really gone? "Wish You Were Here" is a play on the monkey paw story, where a woman wishes for fortune and everlasting life for her husband - none of her wishes work out the way she had hoped. "Blind Aliens" focuses on a home for the blind and the new director in chief who cuts the resident's heat, food and other amenities. The group of old blind men soon seek revenge, with the help of the dark - and some nasty razorblades!

## 4) Asylum

This list is filled with Amicus titles, and rightfully so. Their studio released some of the most exciting and entertaining anthologies ever produced, starring some of the most classic of horror icons. Asylum alone hosts such names as Peter Cushing, Patrick Magee, Herbert Lom and Britt Ekland (not to mention it was written by Robert Bloch of *Psycho* fame). The film focuses on a Dr. Martin (Robert Powell) who arrives at an asylum for the incurably insane, where he is set to take over as head doctor. Before being given that role, however, he is tasked by another doctor to interview a series of patients to determine which of them is the former head of the facility (before he went utterly insane)... if he does a good job, then the position is his! One of the most inventive bumpers of all titles presented in this list, the good doctor proceeds to interview a woman who once had an affair with a man whose wife refused to leave him. The two conspired to kill her, and keep her body frozen in a basement freezer, but not before chopping it up into nice little pieces. One of the creepiest moments in cinema occurs when those severed body parts start scuttling around the room to seek revenge on the cheating/murdering couple! The next interview comes from a former tailor who was once commissioned to make a strange suit out of an odd fabric. When completed, he soon realizes that the garment may have the power to give life! The next interview

## "Asylum"

You have nothing to lose but your mind.



is a woman who is no stranger to asylums. After her last visit, she returned home where she and her possibly-imaginary friend cause quite a stir! The last resident in the asylum we meet has an uncanny hobby in which he believes he can transfer souls (including his own) into inanimate objects, to do his bidding. When it comes to determining which of these crazies are actually the former head of operations, poor Dr. Martin may be way out of his league! This film, along with so many others on this list, proves a trend in anthologies that happy endings are a rare occurrence indeed!

## 5) Dead of Night

Originally released in 1945, *Dead of Night* is most commonly referred to as the first real horror anthology film and the precursor to every other film listed within this article - cited as the major influence for Amicus' series of anthology horrors. Although a bit tame by today's standards (mostly stemming from over 60 years of rip-offs and homages), *Dead of Night* was the first film to piece together random storylines through a narrative thread (or bumpers). A man (Mervyn Johns) arrives at a country house party where he reveals to the other guests (none of whom he has met) that he has seen them all in a recurring dream. The guests then take turns telling stories - each more disturbing than the last, which include a race car driver who foresees a bus crash, a golfer haunted by a rival golfer's ghost, another spooky story involving a children's Christmas party (which was originally struck from the American film release) a haunted mirror that shows mysterious rooms, and a tale that most horror fans will surely want to check out... Michael Redgrave stars as a Ventriloquist who believes his dummy is alive and conspiring against him. A tale that created the sub-genre concerning creepy ventriloquist dummies, haunted dolls and animated mannequins - a history of which can be found in issue #10 of *HorrorHound*. The most highly influenced and popular being Anthony Hopkins' *Magia*. This film was never released on DVD, however, it can be found (as



## SINGLED ANTHOLOGY

While some anthology horror films are remembered fondly by many horror fans, some receive accolades from a singular story which somehow helped elevate the picture as a whole, into "cult classic" status. Here is a list of the five best singled-out horror stories from otherwise forgettable anthology horror titles!



## Trilogy of Terror

EVERYONE remembers the Zuni Fetish Doll. In fact, this made-for-television Karen Black starring triple feature is almost solely enjoyable (and memorable) for this horrifying first story involving a wooden doll who will stop at nothing to kill the alone and helpless Karen Black.

This 1975 Dan Curtis film even spawned a more forgettable sequel (directed by Curtis) 20 years later!

## Grimm Prairie Tales

Starring James Earl Jones and Brad Dourif, the film is interesting at first, but eventually bores. If not for a specific story involving a young man who helps a stranded pregnant woman - before bedding her (with absolutely terrible results), nobody would remember this film. It's a short story - but man, is it entertaining!

## Two Evil Eyes

Arguably an anthology (with only two features), we would be remiss not to include it in some capacity. Dario Argento delivers a great single story about a psycho photographer (Harvey Keitel) who kills his wife and is haunted by her black cat. Some messed-up visuals make this extremely enjoyable!

## Dead of Night (1974)

Mildly entertaining throughout, the real treat comes in the form of the scary killer-child tale, "Bobby." The story revolves around a lonely woman who longs for the return of her dead child. After performing a spell to bring him back, it may have actually worked. But is Bobby really who he appears to be? Aside from a now-comical ending, this one is filled with frights!

## Three Extremes

Bai Ling (*The Crow*) stars in *Dumplings* one of two decent entries in this Asian horror treat. *Dumplings* was such a success, it was turned into its own feature film, about a woman who serves fresh human fetuses to help reverse the aging process. The full length feature film can be found in a 2-disc set with *Three Extremes*.



of press date) be found in its entirety on youtube.com. Not to be confused with Deathdream (AKA, Dead of Night 1974), Dan Curtis' Dead of Night (1977) or the numerous other name-alikes.

## 6) Dr. Terror's House of Horrors

One of the more memorable roles for Peter Cushing among his many anthology appearances, this film features him as a fortune teller, Doctor Schreck, traveling with five other men. Throughout their ride, he provides each of their fortunes, none of which end well.

The first passenger's tale involves a young man (Neil McCallum), who is staying at an old house in Scotland, as he finds a fake wall in the cellar which houses the coffin of Count Valdemar - who may have been a werewolf! The second story features Alan Freeman who discovers a vine growing in his garden. When he attempts to cut it down, the plant retaliates. Story three revolves around a jazz musician who steals a tune he overheard during a voodoo ceremony. The tribe he stole it from doesn't appreciate this gesture, however. The fourth segment stars Christopher Lee as an evil art critic who cares more of being witty than giving artists their fair due. After a trick is played on Lee's character, the trickster-artist happens to lose his hand in an "accident." Soon after, Lee is haunted by the severed hand of his artist foe. The fifth and final tale happens to star the great Donald Sutherland. After returning from a trip to France, Dr. Bob Carroll (Sutherland) discovers a vampire may be on the loose. After seeking assistance from a friend, they discover that the bloodsucker may actually be the good doctor's wife! The film ends after each of the men are read their fortunes, and in a twist ending, they discover their fates were already avoided - although not for the best.

## 7) Tales from the Darkside

Technically the third film in George A. Romero's Creepshow run (see page 52 for more info), Tales from the Darkside was the theatrical spin-off of the popular TV series at the time. The film was directed by John Harrison with stories by Romero, Stephen King and others. "Lot 249" focuses on a grad student (Steve Buscemi) who reanimates a mummy to seek revenge (this segment also stars Christian Slater). "Cat from Hell" is a very memorable story about an old kook (William Hickey) who hires a hitman (David Johansen) to exterminate a cat. The job proves to be deadly, however, for both men! "Lover's Lane" follows a young man (James Remar) who witnesses a Gargoyles murdering someone. Told to never speak of what he saw - the man later finds the love of his life, and has two beautiful children, until one day, he finally gets the courage to reveal to his wife the horrific event he witnessed that one fateful night... he should have kept the secret. The movie is wrapped around by a short story of a witch (Deborah Harry) about to cook a young boy (Matthew Lawrence), however, the boy stalls for time by reading the above stories from a book.

## 8) Twilight Zone: The Movie

How to weigh the pros and cons of Twilight Zone: The Movie? While the entire film is not really that "entertaining," there are a couple awkward segments (specifically, directed by Stephen Spielberg and John Landis - if you can believe that), which revolve around a group of old people who wish to be kids again and a big-

got who is put in the shoes of those he hates. The latter has the misfortune of being remembered for the tragedy which occurred during filming involving the death of Vic Morrow and two small children. Outside of this, we have a couple very memorable stories from directors Joe Dante and George Miller! Dante's story is a remake of "It's a Good Life" from the original TV series, and follows a woman who meets a young boy who always gets what he wants... by just imagining it. In Miller's "Nightmare at 20,000 Feet," John Lithgow appears as a frightened flyer who just got a lot more nervous, as he sees something on the wing of the plane! A gremlin torments the man as the rest of the crew and passengers refuse to believe his ramblings. The film ends with a great bumper segment (bringing the story full circle) of Dan Aykroyd taking Lithgow away in an ambulance, asking - "Wanna see something really scary?" Yle do!

## 9) Creepshow 2

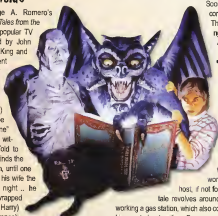
Romero and King are back with a second dose of Creepshow! While it does not live up to the original, fans should not discount the entertainment value of this sequel. The live-action bumpers are traded off for EC-fueled animated shorts about a kid being tormented by bullies (and later, seeking revenge). The first tale may be the most ridiculed. Dubbed "Old Chief Wooden Head," it focuses on murdering thieves who are tracked down by a wooden Indian, who once stood in the storefront of the robber's last heist. The second (and most anxiety ridden) tale is called "The Rink." A group of kids are having fun at an off-limits lake when a floating mass of far comes upon them. If they touch it, it kills them. Stuck in the lake, the kids decide how they could make it back to the beach alive. Sadly, the sequel only contains three tales this time around, including our final story called "The Hitchhiker," featuring the best quotes from any film included in this article: "Thanks for the ride, Lady!" A woman suddenly hits a hitchhiker and drives away.

Soon after, she repeatedly sees the man (or corpse) attempting to make good on that ride. The story is laughable at times, but for all the right reasons.

## 10) Body Bags

Originally planned as an anthology TV series for Showtime, this dumbed-down movie features a trio of horrors that actually packs quite a punch. Directed by John Carpenter (with an assist by Tobe Hooper), this Tales from the Crypt wanna-be suffers only from poor cinematography and music. Carpenter also stars as the bumper host, ala the EC Cryptkeeper; this time coming from a morgue, fishing for stories from the surrounding bodies that make up his workstation. John Carpenter is a near-perfect host, if not for the cheesy music and corny jokes. Our first

tale revolves around a young woman on her first day (or night) working a gas station, which also coincides with a serial killer who happens to find his way to her location. Our second story revolves around a crazed balding man (Stacy Keach) intent on regrowing locks of flowing hair. After uncovering a business that promises such regrowth, the once-bald man grows hair back in spades... but it just doesn't seem to want to stop growing. Finally, we have a story about a baseball player (Mark Hamill) who, after a car accident, loses his eye. A newly designed operation gives him back his sight, thanks to a questionable donor. Soon after, the once-great baseball player is seeing more than he bargained for. The film is loaded with horror Easter eggs, including such cameos as Sam Rami, Wes Craven, David Naughton, Robert Carradine, David Warner, Deborah Harry, Sheena Easton, Greg Nicotero, John Agar, Roger Corman and Tobe Hooper.



himself. Not the overall best anthology, but definitely one you can not miss!

## 11) Nightmares

Directed by Joseph Sargent as an intended TV feature, this four-tale anthology was deemed too intense, and thus re-packaged for theatrical release. The first story in this bumper-sized movie focuses on a young woman who is out of smokes. Disregarding her husband's advice and ignoring reports of a serial killer on the loose, she heads for the local gas station. It's there that she discovers she may have come face to face with the killer "Bishop of Battle" is possibly the most memorable tale, in which stars Emilio Estevez as an arcade gaming junkie, intent on beating the "Bishop" video game. Estevez breaks into the arcade at night and finds out that the last level of this game is murder. Lance Henriksen stars in "The Benediction" where he plays a priest who loses his faith leaving his parish in the middle of the desert, when a 4x4 truck comes straight out of hell with intent on killing this lost priest! "Night of the Rat" is a fun rodent horror tale about a family being harassed by a giant rat infested in their home (some may confuse this tale with the film, *Of Unknown Origin*, starring Peter Weller).

## 12) From Beyond the Grave

Another decent Amicus title, this film introduces Peter Cushing as an antique dealer, who meets a host of "customers" who may wish they thought twice before entering his shop! "The Gatecrasher" sees the purchase of an antique mirror (at discount, thanks to a scam), which hosts an evil soul who convinces the thrifty man into feeding the mirror - with blood! "An Act of Kindness" is a fun tale about a go-nowhere man who steals a service metal from the before mentioned shop. The thief befriends a poor man (Donald Pleasence) who introduces him to his daughter. Eventually things lead to a whirlwind of black magic as Donald and his daughter are revealed to have more sinister reasons for befriending a complete stranger. "The Elemental" focuses on a man who purchases a snuff box (again, at discount, thanks to the switching of some bags), and on a later ride on a train, is told by a fortune teller that he has an Elemental on his shoulder. Confused, the man later finds himself haunted, in full poltergeist fashion, before attempting to have the Elemental removed from his person. But does it work? In the last segment, "The Door," a man steals money from Cushing's open till before purchasing an antique door. When it is installed over a closet in his home, the man finds that it leads to another dimension where an evil is trying to escape.

## 13) The Vault of Horror

Amicus' second attempt at EC comic-to-film entertainment may not hold up as well as *Tales from the Crypt*, but it is definitely a title that shouldn't be overlooked.

In true anthology fashion, the stories are told via casual discussion between those involved. "Midnight Mass" revolves around a man's attempt to murder his sister to inherit the family fortune - however, how can you kill what's already dead? "The Neat Job" features a nagging husband and the wife that's had enough! "This Trick'll Kill You" hosts a magician who witnesses another man's magic trick which he must own at any cost - including murder. "Bargain in Death" features the old "trick a man to bury himself" gag, which has enough twists to make any Horrorhound dizzy! "Drawn and Quartered" involves an artist who is given the power to create reality out of his paintings - when he creates a self-portrait, it befalls an accident, and this power proves to be too intense - even for him! The bumpers end with the great *Tales from the Crypt* revelation that these men are actually dead, and just retelling their ill-fated tales!

## 14) Cat's Eye

The majority of horror fans who remember this tale often are only able to cite the box art for the home video release's use of Drew Barrymore (as a child). Not so much scary, as it is clever, *Cat's Eye* is a series of Stephen King shorts with only one common element: a morning cat, taking us tale-to-tale. The first revolves around a smoker (played by James Woods) who is "cured" of his cigarette addiction thanks to mafia-style cohering, with some entertaining rules with horrific repercussions (not horror, but very fun), a man who is forced out onto a building ledge by a jealous husband, and finally, the Barrymore short in which a troll has apparently made his way into the girl's home with intent to steal her breath. The stray cat, which has finally made its home with the little girl, is the only thing in the house that can seemingly stop the troll.

## 15) Tales that Witness Madness

One of the Portmanleau films (British, but not Amicus), *Tales that Witness Madness* follows the cases of four crazies in an insane asylum. Dr. Tremayne (Donald Pleasence) walks us through each tale, starting with "My Tiger," about a young boy who swears he sees an otherwise-invisible tiger. In "Penny Farthing" an antique dealer obtains a portrait of his uncle Arthur as well as a penny farthing bicycle. The painting convinces the young dealer to step onto the bike, which transports him into the past. "Mel" focuses on a dead tree and a man who falls in love with it. His jealous wife decides to rid themselves of the tree, however, things don't work out so well for her in the end. In "Lulu," we are treated to a H.G. Lewis style "Food Feast," as a woman hires a man to present a special lulu, her daughter may end up becoming the main course!

## Indie Anthological Insanity

By Aaron Crowell

Not to ignore the world of independent cinema in this anthology themed issue, we clear you *Faces of Schlock* from Freak Productions, in association with GonzoFilm, Midnight Crow Studios and IWC Films. Created by Henrique Coube and producer Charles Zimmerman, comes four full tales of the macabre wrapped in a truly gritty DIY package, hosted by the easy Splat! The first two tales are titled "Blood



Worm," directed by Andrew Shulman, concerns a crude masturbatory bitchy goth and her use of an ancient book to summons a 17th century witch as a means to an end to all her problems. (Well, at least about all of them). The second slab of Schlock is titled "Mike Wuz Here," directed by Justin Charnell, this tale follows the exploits of a ghost named Mike and his fellow Warner movie theater night shift employees who seem to hate him more as a ghost, than they did when he was alive. Only Mike has special plans for them and the new spookiest theater manager. Next up is "One Foot In The Grave," directed by Chris LaMarina, when a dancer's severed sitting appendage (but you can't guess which one!) becomes possessed, it seeks revenge in a tale that is sure to tickle your fancy, it did mine. Last, but not least, is "Slay Ride," directed by Henrique Coube you guessed it, a slasher tale complete with plenty of boobs, blood and Santa Claus? These young B movie shorts stand as a testament to the phrase "where there's a will there's a way!" and if you become overwhelmed to avoid fainting, begin repeating "They made it with candor!" "They made it with candor!" Warning: this film does contain excessive nudity, violence, gore and naughty language. *Faces of Schlock* is available for purchase from [www.freakproductions.net/facespurchase.html](http://www.freakproductions.net/facespurchase.html).

## 16) House that Dripped Blood

The last of our included Amicus titles, *The House that Dripped Blood* follows a police inspector who learns the horrific truths behind a possibly haunted house through these various tales. In "Method For Murder," a hack writer moves into the house and is haunted by visions of the psychopathic central character of his latest novel, but is the psycho a figment of his imagination? "Waxworks" focuses on two friends (Peter Cushing and Joss Ackland) who become

fixated with a waxwork museum that appears to contain a model of a lady they both knew. "Sweets to the Sweet" features a nanny who is disgusted by her employer's mistreatment of their daughter. In "The Cloak" a temperamental horror actor moves into the house while starring in a vampire film. He purchases a cloak to use for the film; however, the cloak may grant the wearer special powers.

## 17) The Offspring

A surprisingly decent film, *The Offspring* is a series of stories as told by Vincent Price to a news reporter looking for a story. Vincent's daughter was just executed and he proceeds to explain how everyone in their town suffers from some sort of... insanity. Stories involve a creepy old man (Clu Gulager) in love with

a woman, so much that he is willing to do anything for her... or to her... dead and alive. A crook is shot and left for dead in our second tale, and is saved by an old man who may be a LOT older than he seems. A crook comes to town in the third story and features a host of carries who were once wanted by the law. The promoter has given each special powers to work the circus in trade for freedom - but is their cost freedom itself? The final tale revolves around a group of US soldiers during the Civil War. After murdering helpless Confederate soldiers, they learn that the war is over. Wanting to steal and pillage the South before coming home, the men come to a town inhabited by children - all of whose parents have died in the war - and they want Yankee blood! A great little film with decent gore. Not available on DVD, HorrorHounds may want to try to track a copy of this down on VHS!

## 18) The Willies

Directed by Brian Peck (*Return of the Living Dead's* Skuzz), *The Willies* is a kid-friendly feature liking to Goosebumps. Sean Astin actually plays one of three kids telling scary stories in the woods. The stories are more of the urban legend variety, and are entertaining in their own right. The first story is about a woman who goes into a chicken restaurant and orders a bucket of chicken. When she takes her first bite, she realizes she has just munched into a giant fried rat! There are also stories about an old man who dies in a haunted house, a woman who dries her poodle off in the microwave and so forth. Two bulkier stories are included, which involve a monster living in the boys' bathroom at the local elementary school, and a boy who has an odd habit of collecting flies. His habit includes doing odd-

ball things with them - but eventually the flies want revenge. Definitely a film worth checking out - if only for its kitchy humor and fun

## 19) Necronomicon

Based on the stories of H.P. Lovecraft as well as starring him (as played by Jeffrey Combs), this fictional take on how H.P. uncovered his stories (in the fabled *Necronomicon*) is fun, but not without flaws. The stories comprise "The Drowned" (featuring some killer Lovecraftian tentacle-covered fish people - revolving around grieving men who use the *Necronomicon* to bring back their loved ones), "The Cold" (about a woman who moves into an apartment only to discover a man who is literally cold - thanks to an experiment that may have granted him eternal life) and "Whispers" (about a cop who uncovers an underground world of demons - very reminiscent of the recently-released *Midnight Meat Train*). It is a hot podge of stories told from 100 years ago, yet featuring modern themed tales (just to throw a plot hole out there) ... this film is not currently available on DVD.



## 20) The Monster Club

Looking for laughs and some cheap fun? Join Vincent Price and John Carradine in *The Monster Club*. One of both actor's final films, this near-mess is redeemed only by its hokeyness and "so bad, it's good" film status. Vincent (a vampire) invites Carradine (a writer) to an exclusive monsters-only-club as he shares REAL tales of horror involving creatures called a Shadmoek (who can kill just by whistling), a Vampire (in which Donald Pleasence appears as a vampire-slayer who has just become that which he hunts), and a Ghoul (in what is quite a scary little story about a film director scouting for a new location in which to film). The movie's bumpers feature music performances by such '80s punk outfits as B. A. Robertson, Night, The Viewers and The Pretty Things - all while the club's inhabitants (most sporting goofy Don Post masks) dance and make silly movements. The best cringe-inducing moment comes when Vincent notes that man is man's biggest threat - not monsters ... and the two proceed to dance (if you can call it that) before giving each other a big goofy thumb up!



**FROM EC TO HBO  
20 YEARS OF THE  
CRYPTKEEPER**

# TALES FROM THE CRYPT

**A HORRORHOUND  
RETROSPECTIVE**

by Nathan Hanneman

## EC Comics

In 1933, Maxwell Charles Gaines invented the first four-color, saddle-stitched newsprint pamphlet, or what became known the world over as the comic book. Max co-owned All-American Publications, the comic book company which introduced the world to such iconic super heroes as Green Lantern, Hawkman and Wonder Woman! Later in life, Max founded a company called Educational Comics, who produced a number of bible stories, amongst other things. It was in 1947, after the death of this innovator in the form of the printed word that Max's son, Bill Gaines, took over as head of EC Comics - modifying the focus of the company to that of the more entertaining and popular horror and sci-fi brands.

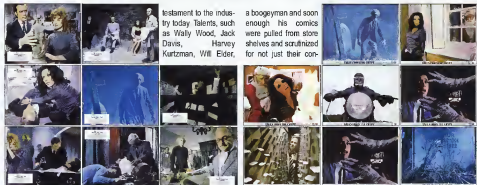
It was during this time that Bill Gaines pushed the envelope of what content comics had delivered up to that point by structuring a series of comics with staple creative talent which was aimed directly at the adult crowd ... which meant kids naturally wanted to jump into this taboo world of the macabre! The fact that this early comic book company had taken steps to create talent not just in the titles, but in the men and women behind the scenes, is a



The original 1972 US one-shot for Tales from the Crypt.

George Evans, Al Feldstein, Harry Harrison, Graham Ingels, Al Williamson, Johnny Craig and so many others helped build this brand name into comic gold for its time! In fact, EC looked toward established names in the world of writing for stories throughout their lifespan - including Ray Bradbury, Edgar Allan Poe and even H.P. Lovecraft!

These tales of revenge, murder, supernatural, vampires, zombies and werewolves made EC the top company in comics; however, none of this came without a price. EC's comics, while appealing to adults, were protested for their appeal to the world's children, causing adolescent delinquency and nightmares to anyone with a curfew. When Dr. Fredric Wertham published a story - *Seduction of the Innocent* - the EC horror and suspense comics finally caught the eye of the U.S. Congress, parents, teachers and every other protest group from coast to coast! Because of the influence EC Comics had on the country's children, Bill Gaines decided to give a testimony before the Senate Subcommittee on Juvenile Delinquency in 1954 ... this was an unfortunate move for Gaines. His testimony was given as a stern adult with no concern towards the issues his comics must be presenting - he was portrayed by the media as



testament to the industry today Talents, such as Wally Wood, Jack Davis, Harvey Kurtzman, Will Elder,

a boogeyman and soon enough his comics were pulled from store shelves and scrutinized for not just their con-

**Fun Fact:** Stephen King and George Romero discussed remaking *Tales from the Crypt* (1972), however, they opted instead to create *Creepshow*.

**HorrorHound**

33



# TALES FROM THE

As an avid fan of the Tales from the Crypt films and television series, I have always wondered what comics each of these devilishly clever and entertaining stories originated from! When coming up with content for this issue, I jumped at the chance to research and create a comprehensive guide to the EC Comics each of these live-action stories owe their creation to. Over the next couple pages we have listed, in alphabetical and numerical order, the complete guide to these filmed stories.



The Haunt of Fear #12  
Episodes 41, 44, 65 and the Movie



The Haunt of Fear #15  
Episodes 52 and 53



The Haunt of Fear #17  
Episode 22



The Haunt of Fear #18  
Episode 5



The Haunt of Fear #21  
Episode 3



The Haunt of Fear #22  
The Movie



Shock Suspense Stories #4  
Episodes 38 and 41



Shock Suspense Stories #6  
Episode 7



Shock Suspense Stories #7  
Episode 71



Shock Suspense Stories #9  
Episodes 26 and 62



Shock Suspense Stories #10  
Episode 13



Shock Suspense Stories #11  
Episode 11



Tales from the Crypt #22  
Episode 47



Tales from the Crypt #22  
Episode 12



Tales from the Crypt #23  
Episode 82 and the Movie



Tales from the Crypt #25  
Episodes 17 and 26



Tales from the Crypt #26  
Man of Honor



Tales from the Crypt #27  
Episode 50



Tales from the Crypt #30  
Episode 52



Tales from the Crypt #37  
Episode 26



Tales from the Crypt #38  
Episodes 34 and 67



Tales from the Crypt #39  
Episode 33



Tales from the Crypt #40  
Episode 50



Tales from the Crypt #41  
Episode 66

# CRYPT

Most of the comics included multiple stories within, so a few gems (such as Vault of Horror #23) contain three tales in which were filmed for television. For added fun, we have also included the comics which landed their stories to the AMC film adaptations. Only two episodes were original to the HBO series - "King of the Road" (Episode 47, which was actually originally filmed for Two-Fisted Tales) and "The Drive-In" (Episode 48, ironically, the final episode). We hope you enjoy!



The Crypt of Terror #17  
Episode 1



The Crypt of Terror #18  
Episode 2



The House of Fear #1  
Episode 12



The House of Fear #1  
Episode 12



The House of Fear #23  
Episode 61



The House of Fear #24  
Episodes 4 and 24



The House of Fear #25  
Episode 45



The House of Fear #26  
Episodes 37 and 78



The House of Fear #27  
Episode 90



Shock Suspense Stories #1  
Episode 38 and Vault of Horror



Shock Suspense Stories #12  
Episodes 38 and 87



Shock Suspense Stories #14  
Episodes 21 and 74



Shock Suspense Stories #15  
Episode 14



Shock Suspense Stories #16  
Episode 23



Shock Suspense Stories #17  
Episodes 15 and 73



Shock Suspense Stories #18  
Episode 27



Tales from the Crypt #3  
Episodes 18 and Vault of Horror



Tales from the Crypt #37  
Episode 19



Tales from the Crypt #32  
Episode 9



Tales from the Crypt #33  
Episodes 10, 30 and 'Vault'



Tales from the Crypt #34  
Episode 63



Tales from the Crypt #35  
Vault of Horror



Tales from the Crypt #43  
Episode 56



Tales from the Crypt #44  
Episode 55



Tales from the Crypt #45  
Episode 8



Tales from the Crypt #46  
Tales from the Crypt #46



Two-Fisted Tales  
Episode 46



The Vault of Horror #12  
Episode 85



# TALES FROM THE CRYPT



Most fans may have not known that nearly every episode from the Tales from the Crypt television series descended from a pre-existing story from the classic EC comics. Even movies, people are probably unaware that Tales from the Crypt utilized stories from a wide array of EC comics, including *House of Fear*, *Shock SuspenStories*, and *Crypt of Fear*. In an eye-opening note, it was *The Vault of Horror* that housed the majority of the TV tales storyline, and not the title *dooms*, as one would have expected.

lent, but their creator.

By 1955, EC Comics was driven out of business by the continued backlash from their horror titles, as well as the added bonus of having the formation of the Comics Magazine Association of America coming down on his company with a new set of rules, which were structured to help parents and businesses understand the content of these comic books with a simple

"approval" that in essence meant "This won't give your kids nightmares!" ... *Tales from the Crypt*, *The Vault of Horror* and so many other horror comics in EC's library were instantly denied such a logo of approval and soon enough, nearly every comic EC published was no longer acceptable for the masses. By the end, one of the sole titles EC was able to sell (and happened to still



Foreign postcards and prints left photos from *Ambush* (Tales from the Crypt). On opposite page, a lobby card set for "Vault."







be very popular to its readers) was MAD Magazine - which became a spoof joke rag - as it still stands to this day. Gaines sold his company in the early 1960s to the Kinney Parking Company, which also later

acquired National Periodicals (DC Comics) and Warner Bros. Gaines worked with Kinney after the sale and continued working on MAD Magazine for a number of years.

#### Enter Amicus

In 1972, *Tales from the Crypt* was dusted off thanks to Amicus Productions - a British-based film company who was popular for their horror and anthology-style feature films. Much like the movies they were producing at the time, Amicus released "Tales" as an anthology film consisting of five separate segments, based on stories from past EC Comics. The film revolves around five strangers who encounter a mysterious cryptkeeper (Ralph Richardson) in a graveyard crypt, as he tells each of his guests' stories recounting how each of them will meet their demise. The twist ending, of course, was that these stories were not of the future, but the past - and our poor strangers had already passed on. The film was an instant hit, becoming one of the more popular horror films of its time - partly due to the audience's memory of the classic EC comics and their entertaining and taboo storylines! A competing studio in the UK, World Film Services, had been working on their own anthology at the time - *Witness Madness* (released in 1973) - and even took note of the "Crypt's" success and made a quick name change to *Tales that Witness Madness*.

A year following *Tale's* release, Amicus quickly delivered a sequel entitled *Vault of Horror* - which focused instead on five strangers in an elevator who are delivered to a strange room. Stuck, they decide to lounge around and recount strange stories each of them seem to remember - all of which



have to do with their demise. Again, as in the original film's finale - it is revealed that these poor souls had already met their fates. *Vault of Horror* just failed to live up to the success of the first



The original 1973 US one-sheet for *Vault of Horror*

decision. The series was the brainchild of the power-house producing group that included Richard Donner, Joel Silver, Walter Hill, David Giler and Robert Zemeckis, just to name a few!

Because it was aired on HBO, a premium cable television station, it was one of the few TV series to be allowed full freedom from censorship by the FCC. The series contained graphic violence as well as other content that had not appeared in most television shows up to that time (including profanity, gore and nudity - one of the biggest selling points for cable television back

EC Comic's film - and may have taken a bit of a hit from the lack of usage of the Crypt name (most moviegoers at the time - or today for that matter - may not have known "Vault" had any relation to the Crypt). After this, the world of *Tales from the Crypt* was stuck in limbo - solely in the minds of those who read the comics. Over the years, however, the comics of EC have been reprinted by a number of companies, including Nostalgia Press, Ballantine Books, East Coast Comic and so forth. A company was founded by Russ Cochran in 1978 dubbed EC Archives - whose sole purpose was the re-release of the original EC comic books, in archived volumes - including *Crime Suspense Stories*, *Haunt of Fear* and (of course) *Tales from the Crypt*.

#### HBO Enters the Crypt

HBO's *Tales from the Crypt* premiered on cable television in 1989. The show was produced by HBO, the Geffen Film Company and Warner Bros. Originally envisioned as a trilogy story feature film, the title was modified into a television program for the premium cable service HBO, mostly stemming from fears that it would bomb as a movie; anthology horror films at the time had taken a dive in quality and box office success, which may have led to this



# TALES FROM THE CRYPT



Shown on this (and opposite) page are a number of oddball Cryptkeeper releases, including a clock, light, prop head, props, and a candle.

then). As most of the major players in Hollywood (at this time) had grown up with *Tales from the Crypt* in their bedrooms, the show is probably most well known for the amazing line-up of talent the show was able to acquire over the series's many seasons on the air. Celebrities such as Arnold

sometimes a special guest), who reads our stories from his tome of tales - a decrepit old book with the *Tales from the Crypt* logo intact. The Cryptkeeper was a puppet, which over the years grew more personality thanks to continual additions to the character's look, ability to interact with his surroundings, and an increasingly comedic voice presented by the talented John Kassir - a veteran of voice-over work in Hollywood. Later in the series the Cryptkeeper even started to appear in episode-centric costumes that mocked recent Hollywood hits (*Forrest Gump*) or the stories themselves. The Cryptkeeper would introduce us to each tale, week after week, and soon became the icon the show rested its banner upon. Soon enough the Cryptkeeper's iconic cackle alone was enough to promote *Tales* to an audience that was growing and becoming ever more aware of the HBO series' presence. In fact, with pay TV at the time being so new, it was in special thanks to *Tales from the Crypt* that channels such as HBO and Showtime became popular with home audiences... Think about it, without the Cryptkeeper we may not have gotten Tony Soprano or Dexter Morgan (well, maybe).



Schwarzenegger, Lea Thompson, Amanda Plummer, Demi Moore, Lance Henriksen, Patricia Arquette, Michael J. Fox, Beau Bridges, Jon Lovitz, John Astin, Whoopi Goldberg, Malcolm McDowell, Tim Roth, Dan Aykroyd, Kirk Douglas, Tom Hanks, Tia Carrere, Mimi Rogers, Meat Loaf, Judd Nelson, Christopher Reeve, Robert Patrick, Brad Pitt, Joe Pesci, Margot Kidder, Tim Curry, Adam West, Steve Buscemi, Doug Jones, Traci Lords, Billy Zane, Anthony Michael Hall, Alan Ruck, Lou Diamond Phillips, Cheech Marin, Frank Stallone, John Stamos, Isaac Hayes, Benicio Del Toro, Corey Feldman, John Lithgow, Natasha Richardson, Daniel Craig and so many others appeared throughout the series run, many as favors to the powerhouse producing team, but many more took the opportunity to be a part of something special that they grew up with - turning EC's comic horrors into real-life nightmares.

The series focused on the introduction of The Cryptkeeper, a corpse host with a witty, yet darkly cynical rapport with us, the audience (and

sometimes a special guest), who reads our stories from his tome of tales - a decrepit old book with the *Tales from the Crypt* logo intact. The Cryptkeeper was a puppet, which over the years grew more personality thanks to continual additions to the character's look, ability to interact with his surroundings, and an increasingly comedic voice presented by the talented John Kassir - a veteran of voice-over work in Hollywood. Later in the series the Cryptkeeper even started to appear in episode-centric costumes that mocked recent Hollywood hits (*Forrest Gump*) or the stories themselves. The Cryptkeeper would introduce us to each tale, week after week, and soon became the icon the show rested its banner upon. Soon enough the Cryptkeeper's iconic cackle alone was enough to promote *Tales* to an audience that was growing and becoming ever more aware of the HBO series' presence. In fact, with pay TV at the time being so new, it was in special thanks to *Tales from the Crypt* that channels such as HBO and Showtime became popular with home audiences... Think about it, without the Cryptkeeper we may not have gotten Tony Soprano or Dexter Morgan (well, maybe).

In an ironic twist, the host character from *Tales from the Crypt* had become such an icon for home audiences that the studio decided to try their hand at children's programming.

*Tales from the Cryptkeeper* was introduced to Saturday morning cartoon programming on ABC in 1993. Being direct-

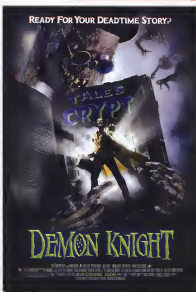


The first (and only) assortment of *Tales from the Cryptkeeper* action figures, featuring six monsters and two versions of the Cryptkeeper, as well as 12" talking dolls (above)

ly aimed at children, *Tales from the Cryptkeeper* was significantly milder than the live-action HBO version; however, it still continued the trend of anthology storytelling with emphasis on more outrageous characters that couldn't be reproduced on the live-action series, such as werewolves, zombies, gargoyles and so forth. The series was a moderate hit and continued on for another season. In a twist, EC's original horror stories were **FINALLY** aimed directly at children ... and that was just fine! After being cancelled in 1994, the show was picked back up in 1997 (with a small name change: *New Tales from the Cryptkeeper*). The show continued for just one season with the voiceover talents of John Kassir. In 1993, a series of action figures were even produced based on the kids' cartoon from unknown toy company, ACEI. Eight very standardized figures were released based on such simple characters as a Vampire, Werewolf, Mummy and Frankenstein - two versions of the *Cryptkeeper* were produced in this 5" scale toy line - in either his robe or tuxedo. The tux version of the character (as well as an oddball costumed version, in a vacationing hawaiian shirt and straw hat) were also produced in 12" scale.



Shown here are an assortment of specialty dolls ranging from a Spencer Gifts exclusive talking doll, a mini-boat statue from Legends in 2 Dimensions and a Cryptkeeper Screamin' model kit.

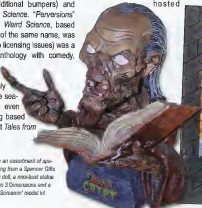


The original 1995 US co-directed for *Tales from the Crypt*, *Demon Knight*.

*Tales* was such a success, the studio took chances at a number of other anthology TV shows based on vintage EC brands, including *Two-Fisted Tales* (a western series which only filmed a pilot - its two filmed stories were later added into the *Tales from the Crypt* series with additional bumpers) and *Perversions of Science*. "Perversions" (originally titled *Ward Science*, based on the EC title of the same name, was changed due to licensing issues) was a sci-fi based anthology with comedy, and failed to catch on with audiences. Only lasting a single season - it was even more upsetting based on the fact that *Tales* from

## Demon Knight Falls

Just prior to *Tales from the Crypt*'s removal from HBO, the *Cryptkeeper* hosted



## Licensing Phenom

Prior to the introduction of McFarlane Toys, the world of horror licensed merchandise was a shy and lonely place reserved for Halloween and its seasonal released products alone. The random film received a board game here, a Halloween mask there ... if it weren't for companies like Don Post and Screamin' Models, fans would have had nothing to remember their favorite '80s and '90s monster movies. *Tales from the Crypt*, however, is one of the biggest exceptions. Anyone who visited a mall throughout the '90s (especially during the haunting season) could not escape the *Cryptkeeper*! Spencer's Gifts stores almost specifically had a section in every outlet devoted to the *Crypt*. Be it models, masks, soundtracks, dolls or full-on lifesized props and standees, *Tales from the Crypt* was no doubt a mainstay! The *Cryptkeeper* even recorded a Christmas album, joining the ranks of Elvis, the Chipmunks and even Neil Diamond.



# Driving You MAD!

After EC Comics left the world of the macabre, the only major title left going for the company was the comedic (and at first, creepy) MAD Magazine! In fact - the full title was *Tales Calculated to Drive You MAD!* The magazine soon became a movie-spotting machine, making fun of the biggest titles in cinema and pop culture fads (eventually featuring the title's cover-boy - Alfred E. Neuman). Over the years, even after the publication was purchased by DC Comics, we have been continually treated to horror movie spoofs. Shown below is an assortment of the best horror-centric MAD covers from the past 30-plus years!





feature film *Demon Knight* which was introduced to theaters! Released in 1995 and directed by Ernest Dickerson (*Surviving the Game*), and starring Billy Zane, William Sadler, Jada Pinkett Smith, Thomas Haden Church and Dick Miller, the story of *Demon Knight* revolves around an artifact and its guardian. The artifact is a key, one of seven keys that can open the gates of Hell and unleash darkness across the universe.

In the beginning, before the Earth was formed, demons used these seven keys to focus the power of the cosmos into their hands, but after God created the world, he scattered the keys throughout the universe. After thousands of years of retrieving six of the keys, the demons returned to Earth upon learning that the seventh and final key was located there. To prevent the key from falling into the devil's hands, it was filled with the blood of the dying Jesus Christ, obtained during his crucifixion. The blood in the key has the

power to create barriers which can prevent demons from entering (even by killing them). These barriers can, however, be broken by either removing the blood from where it was poured, or if the structure creating the barrier is destroyed. If the blood runs out, the key can be refilled with the blood of the latest guardian of the artifact upon his death thanks to the sacrifice of the knight's life which re-empowers the blood. The guardian also possesses a tattoo which allows him (or her), when the time is right, to know when to take shelter and protect the key. Despite the film's complicated storyline, the movie took some of the best aspects from the TV series, including sex (and lots of it), seduction, violence, gore, cynical humor and even the Cryptkeeper, himself, serving as host.

Budgeted at just \$12 million, *Demon Knight* went onto make over \$21 million at the box office, officially making the



Shown here is just a sampling of the countless *Tales from the Crypt* VHS, Laserdisc and DVDs released over the past twenty years. *Tales from the Cryptkeeper*, on top of the above seen DVDs, also received a number of accolades to VHS (not shown).



Cryptkeeper's jump onto the big screen a smashing success!

## Beyond the Bordello

A follow up to *Demon Knight* was needed and *Bordello of Blood* is what we got! Katherine

(Erika Eleniak) lives with her delinquent brother, Caleb (Corey Feldman); when he turns up missing, Katherine goes to the police in hopes they will look for him (they don't). Katherine then decides to hire Rafe Guttman (Dennis Miller), a smartass and obnoxious private investigator, who works out of an old adult

movie theater, to look for Caleb. Rafe uncovers a brothel in a funeral home being run by vampires, where the money from the clients that visit the brothel is laundered through a Christian evangelist (played by Chris Sarandon).

Katherine is kidnapped when they fall for a trap set up by a now-vampire Caleb. Rafe (in just one of the film's sillier moments) fills some Super Soakers with holy water, and he and the reverend (looking to redeem himself) enter the brothel, burning all the vampires, before finding the vampire-hooker leader, Lilith (played by a still-gorgeous Angie Everhart). Meanwhile, Rafe finds Caleb and uses the Super Soaker on him. Caleb's body is burned, and he falls to the ground (in what becomes one of the most poignant scenes in the film - watching a former Frog Brother slain by a Super Soaker).

Rafe rescues Katherine, however, back at the church, while shooting a documentary. Lilith returns, leaving a bloody trail. Rafe must cut her heart into four parts, as that is the only thing that can destroy her. In the end, Lilith's heart is split into four pieces thanks to a laser beam formed into the sign of a cross (trust us, the film is that ridiculous).

After locking away a box with the heart in it, Rafe and Katherine sit in Rafe's car where Rafe begins to fondle Katherine, asking her, "What's that perfume you're wearing?" After pulling back her skirt he finds a pair of bite-marks on her inner thigh, where she was presumably bitten by Lilith. Katherine replies, "It's not perfume. It's sunblock." Then she quickly reveals her fangs, biting into Rafe's neck (twist!). The film, while cheesy, did have some of those great carryovers from the TV series, including sex (even more of it), humor, gore and even a twist ending. It also had the pleasure of featuring Corey Feldman, in possibly his last "noteworthy" role before fading completely into

Shown on this page: Halloween masks, masks and costumes based on the Cryptkeeper that have been released over the past 20 years included in the life-sized prop and the pinball machine. Music CDs from the Crypt are also presented, including the Christmas album!

obscura (the film didn't do his career any favors).

The reaction and reviews for *Bordello of Blood* were not very flattering, as the Dennis Miller starrer failed not only at the box office, but on a number of levels. The bad buzz from the film was nearly the sole nail in the

Cryptkeeper's coffin. The film went onto make only \$5.6 million at the box office - a fourth of its predecessor, and ruining any chances at another film's release from the Crypt!

Originally intended to be produced by Universal as the third installment of a trilogy of *Tales from the Crypt* movies, *Ritual* was scrapped from release after *Bordello of Blood* bombed in theaters. Miramax purchased the rights for *Ritual* (a voodoo-themed feature) from Universal and removed all references to the *Tales from the Crypt* franchise, so that it could be released as a stand alone movie (which it did receive limited release in foreign markets, but stayed out of the US territory for the most part). This movie, originally released for foreign countries in 2001, was not released in the US until May 2, 2006 on DVD. When the film did poorly, special Cryptkeeper segments were filmed for the US release with John Kassir reprising his role as the Cryptkeeper (and a very small *Tales from the Crypt* logo on the cover of the box). When US audiences finally had a shot at seeing this lost installment, the reaction wasn't very flattering, and the majority of Cryptkeeper fans understood why it took nearly 10 years for it to see light of day.







## Remembering the Cryptkeeper

In a surprise move with the over-abundance of Freddy, Jason and Leatherface products in the world of merchandising (some of the genre's biggest icons), we seem to be in a recent drought for Cryptkeeper merch!

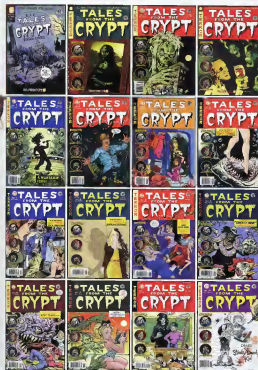
Considering how prevalent he was in the toy aisle just 10

years ago, it is amazing that NECA, SOTA, Mezco or AMOK have yet to take another stab at the jovial corpse! In the past ten years, we have had the pleasure of receiving the series (in its entirety) on DVD home video - with special thanks to seasonal sets. But not before one of the most twisted series of VHS, Laserdisc and DVD releases humbly imaginable! HBO attempted to give viewers at home their favorite episodes, as dozens of VHS tapes were produced throughout the 1990s, archiving themed episodes with each other. As can be seen on page 41, there



The original 1996 US one-shot for *Bordello of Blood*

were more than a few decisive styles of home video releases for the Crypt before Warner Bros. finally got it right with complete seasonal releases. With the 20th anniversary of the show, it had been rumored that a complete collection was planned; however, as of press date nothing has been revealed! As far as the films go, both *Demon Knight* and *Bordello of Blood* have been released on DVD in a number of ways - the most popular being a double-feature two-pack. Even the animated series, *Tales from the Cryptkeeper* has made its way onto DVD - in first and second season sets (the "New Tales" series has only select episodes available in what's dubbed "The Best of DVD"). As of late, PaperCutz Publishing have dusted off the Cryptkeeper's coffin and unearthed a new series of *Tales from the Crypt* comic books (which even won *HorrorHound's* own

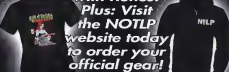


best comic book line vote the year of its relaunch!) The comic series is generally released with two variant covers, and has also been released in a pocket-sized comic series. This new series and the continued release of the EC Archives, is helping to keep the crusty crypt-keeping comedian cackling in the hearts of all us bolts and ghouls who just can't seem to get enough of *Tales from the Crypt*!

Dedicated to all things horror!



Listen to it online or at home with iTunes!



Plus: Visit the NOTLP website today to order your official gear!

[www.notlp.com](http://www.notlp.com)



# COMIC BOOKS

In case you haven't heard - one of the biggest (and surprisingly, most successful) trends in comics this... days is utilizing our new commander-in-chief Barack Obama. In fact, the President has his own comic book titles from a number of publishers (most recently a horror-themed series dubbed:

*Presidential Evil* was even released). Well, as anyone could have guessed, Dynamis Publishing has decided to do an *Army of Darkness* crossover featuring the Prez... but not before Ash continued with his own solo-series.

Shown here are issues 18 and 19 (both featuring one-shot storylines) and issue #20, featuring Jack the Ripper.



boom! Studios revealed plans to unleash a comic series based on the film *28 Days Later*. The story is said to bridge the gap between the films "Days" and "Weeks."



Zenescope Publishing, the makers of such cinema-to-print tales as *Final Destination* and *Se7en*, have released a four-issue mini-series (the first three of which are shown above) based on the HP Lovecraft character - Herbert West, the Re-Animator. The comic - dubbed *The Chronicles of Dr. Herbert West* - is currently available and focuses more on a modern retelling of the vintage Lovecraftian tale (and has no connection to the feature films released in the 1980s). If you missed them at your local comic shop - you can pick each issue up online at [www.zenescope.com](http://www.zenescope.com) for just \$2.99 each (plus shipping), and \$14.99 for a rare sketch variant cover for issue #1.



As with every issue of *HonorHound*, we strive to present the latest available comic book titles currently for sale at your local retailer. Above we have a selection of the continued comic series, Vincent Price Presents, from Blue Water (including a special gallery pin-up comic). Below we have an assortment of titles, including *Attack of the Zombies*, *Bane of the Werewolf*, the final issue in Marvel MAX's *Dead of Night: Werewolf by Night* series, *The Evil Dead* TPB, *The Living Corpse* meets *Hack/Slash*, *Marvel Zombies 4*, *Blue Water's* new *The Pit* and the *Pandulorum* series, *Resident Evil #2*, and *Nosferatu: Plague of Terror*, a 130-page TPB from Millennial Concepts.



## ZOMBIES AND LACE: Nibbling on the Brain of Jane Austen

by Elizabeth Haney



In the autumn of 1796, a young military genius named Napoleon was flexing his muscles in France, while across the channel in the quiet village of Steventon, England, a young novelist was sharpening her pen and preparing to unleash her ruthless, critical sense of humor on an unsuspecting populace.

Jane Austen can be mistakenly dismissed as fluff reading by those unfamiliar with her writing. However, 200 years after her stories were first published, Austen's work stands more popular than ever. Her books have been reprinted, carefully examined and studied. Her stories have been made into feature films and television mini-series. The time-lines of her stories have been shifted and changed, and numerous fan-fiction stories have been published exploring the eternal question, "What if...?"

This spring, a shocking new take on an Austen classic has exploded on the world of Janeites: *Pride and Prejudice and Zombies*, by Jane Austen and Seth Grahame-Smith. Touted as "The Classic Regency Romance - now with Ultraviolent Zombie Mayhem," *Pride and Prejudice and Zombies* has run up best-seller lists faster than one of Zack Snyder's zombies, while Austen fans line up to take sides on the appropriateness of this new novel.

So, how big is the leap from the world of Jane Austen's literary classic to modern zombie thriller? Perhaps not as far as one might think. Austen's best-loved novels, which were published between 1811 and 1817, reflect country life during that now-remote period: social calls, walks in the country, afternoon tea and the occasional ball. Although at first glance they might seem like simple stories, Austen's work is intricately layered and brilliantly constructed. Jane Austen was a remarkably gifted observer of the people around her, her society and times, and therefore her books stand as more than entertaining reading; they are commentaries (sometimes scathing) on the values of her age, saucy illustrations of the silly and ridiculous and insightful examinations of human nature.

Growing up in a large family, Jane Austen was mostly educated at home. Her father was a clergyman, and allowed young Jane liberal access to his personal library, while encouraging her creative writing. In addition to serious reading, Austen was a fan of Gothic romance novels. Controversial reading for its time, Austen enjoyed indulging in the popular, blood-and-gore tales of horror, mystery, murder, monsters and the supernatural.

Jane Austen's surviving correspondence reveals a quick-witted woman with an impish and sometimes dark, macabre sense of humor; her letters recount family visits, new bonnets and menu plans, along with a sprinkling of sarcastic quips, and a few shockingly naughty jokes about a neighbor's recent misadventure or a beloved acquaintance's excessive mourning clothes. Looking back at the life and wit of this complex woman, the gap between Jane Austen and horror does not seem that far.

Seth Grahame-Smith (author of *How to Survive a Horror Movie*) credits his editor, Jason Rekulak, with the idea for adding a zombie plague to Jane Austen's most popular story. Why would an armed militia arrive in an isolated country village, during a time when Napoleon was rallying armies to fight England? What if... it was to fight a zombie uprising?

The heroine of *Pride and Prejudice*, Elizabeth Bennet, is Austen's most popular protagonist. The new Elizabeth Bennet has all the charms of the old Eliza, but also carries the title of a "Bride of Death." Expertly trained in martial arts and European weaponry, the new Eliza relishes taking aim at heads, living and dead, not only with words, but with a well-placed kick, a sharp katana and a blazing musket.

The once-familiar world of Jane Austen's England faces new challenges with Grahame-Smith's addition of a zombie onslaught. Balls are no longer solely for dancing and flirting, as a gathering of the living attracts the undead, and the well-trained woman will still keep a dagger on her person while in formal attire. At one point, Mr. Darcy urges Elizabeth to consider her ball gown when they prepare to behold several putrid corpses gorging on unfortunate serving staff.

The action is truly worthy of Austen's greatest heroine. Contrast the original story, when Elizabeth is commanded to perform a piano recital by Darcy's formidable aunt Lady Catherine, with the new version, Elizabeth's fighting skills are put to the test in a match with Lady Catherine's personal knight bodyguards. And, at last, Elizabeth and Darcy are given deeds to match words. The famous confrontation, that marks the half-way point of Austen's original novel, is now a clash of minds and wits, with an electric undercurrent of violence.

Ultimately, *Pride and Prejudice and Zombies* is a delightful, light-hearted-if-blood-soaked romp through Regency England. Although Grahame-Smith cites the book as being 85% Austen, 15% zombie, readers familiar with the original work will find the new material cleverly woven throughout the text, keeping the book fresh and engaging.

Remakes, revision and parody of classic literature is nothing new. From Shakespeare's *The Tempest* becoming *soi-disi* *Forbidden Planet*, to Charles Dickens inspiring *Mister Magoo's Christmas Carol*, it is the truly great works that stand up to time, new adaptations and fresh interpretations. *Pride and Prejudice and Zombies* underscores the "truth, universally acknowledged" that Jane Austen's stories are timeless, and that the author herself was a woman ahead of her time.

## COMIC BOOK FLASHBACK

In the 1970s, Gold Key Publishing featured an anthology comic book series based on the hit television series *The Twilight Zone*. The comic series featured new stories every issue with each cover doing the photo-fictions of host Rod Serling. The series continued until 1982, well after the TV series had run its course. In the 1980s, New Comics rebounded the brand, thanks to the newly revamped "Zone" series on TV (more on that in a later installment of *Comic Book Flashback*). Below is just a sampling of the 82 issues.



# Gore Hound OUT!

## Horror-Gore Toys of the 1980s

by Mike Wasson



Your dilemma is a serious one ...

It's 1987. You've just rented *Re-Animator*. You want - no, you NEED - to get into the laboratory and defile the laws of nature, just like your new hero Dr. West. But your friend Billy had all of his Ozzy Osbourne records thrown into a bonfire after he bit the head off that bat he caught in the park, so experimenting on the neighborhood pets isn't really an option. Besides, you have a soft spot for anything with a twirly nose... your younger brother included. But your urge to obscenity spit in the eye of Mother Nature will NOT be denied! WHAT DO YOU DO?!

The solution to your problems, as it turns out, is rather simple. You head to the mall, throw down your hard-earned lawn mowing money, and buy a Mad Scientist Dissect An Alien playset!

Or sizzle the flesh off unnatural creatures, launch the severed heads of deformed beasts at your sister, yank an eyeball out of the creature's socket to hear the mutant head it's attached to vomit, maybe pry open the ribcage of a hulking mass of rotting tissue and splintered bone to poke at its exposed, pink viscera. Welcome to the '80s... a time where there was no law, where the toy isle or the candy counter more closely resembled a slaughterhouse crossed with a place designed to make children happy. But make them happy it did. It made me happy. And it's a pretty safe bet it made a hell of a lot of you reading this pretty damn happy, too.

So c'mon, kid... ditch school, grab your lunch money and come with me down memory alley. We're gonna take a look at the best of the best of the absolutely, reprehensibly, irredeemably putrid worst. Pull off that trash can lid over there and dig in!



The peak year of the gore toy was unquestionably 1986. To really understand the field spawning ground where such a trend could breed, one must look to the crepuscles of the day. After the intense slasher boom of the early '80s, and the phenomenal success of *Aliens*, a perfect storm of graphic, wanton gore

and rampage, slime-encrusted monsters, and splatter had - as a movement, become something it had never been, never dared to be - mainstream.

Sure, it was making money before, but profitability doesn't necessarily equal mainstream. But like porn, which had inescapably exploded out of America's underwear drawer and into the mainstream in the 1970s, splatter had reached a point where it was no longer being consumed in dark 42nd Street grindhouses and caddy-bouncing drive-ins, but was now invading the sanctified environs of suburban sleepovers and grocery store magazine racks, courtesy of good ol' *Fangoria*. The ultimate nightmare of the nation's moral watchdogs had finally come to pass. Whitebread was now blood-red. And the kids wanted as much as they could get.

### Enter the Garbage Pail Kids.

In 1985, the Topps Company unleashed an affront on the country's most saccharine super-trend, the Cabbage Patch Kids. And like any good parasite, Topps' Garbage Pail Kids had off the enormous popularity of their more well-adjusted host, becoming an unbelievable phenomenon in their own right, brutally cutting into the Coleco dolls' popularity and profits. Here was a franchise full of graphic gore, hideous deformity, utter depravity, and absolutely no morals whatsoever (yes, it kicked ass). And it was armed squarely, utterly and unapologetically at kids. The gore-ravaged, adolescent maniacs of the day, fresh from having gorged themselves on the latest round of *Friday* the 13th or *A Nightmare On Elm Street* films (like yours truly), ate them up with an extra-streaked spoon.

Series after series were produced at a rapid fire pace, with every type of tie-in merchandise imaginable being pumped into the eager hands of this new kiddie-gore fan base, and there was even a movie - although easily one of the worst films ever made - with unholy creature suits crafted by none other than John

Bauchler and his crew, who earlier had done the effects for *Ghoulies*, whose poster art, incidentally, was highly inspired by the GPK aesthetic.

It wasn't long before the imitators rolled in... and there were plenty. From would-be rival trading cards (Flier's *Grossville* High schoolers) to toys (Skateboard Smash-ups figures - basi-

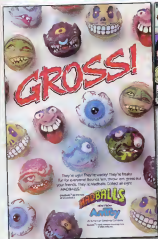
cally just mutilated kids fresh from car wrecks [in hilariously poor taste]), but the final piece in the puzzle arrived with the introduction of Amity's Madballs.

Turned loose shortly after the Garbage Pail Kids took the country by storm, Madballs was a minimalist product indeed... small foam-rubber balls sculpted to resemble repulsive, gnarled severed heads. Simply put, they were a straight-forward grossness delivery system, just profane lumps of vile deformities, crawling earthworms, hideous wounds and monstrous features. They had it all, from slitches, to vomit, to exposed pulsing brains, and once again, kids lined up to get their very own. Much like the Garbage

Pail Kids, there was Madballs merchandise everywhere you looked, including Halloween masks, giant Madballs, and perhaps coolest of all, a series of action figures that not only allowed kids the chance to see what their favorite characters' bodies looked like, but shot their spring-loaded rubber extremities right from their ragged stumps into the unwary faces of friends and foes alike.

With the GPK/Madballs one-two punch, the gates of Toy Hall were kicked wide open, allowing a putrid flood of sickening playthings to wash into toy stores and grocery store novelty aisles across the nation. Cuteness was an endangered species,





guttled, tramped and laid bare before the invading army of the forces of gross.

By 1986, hellish toys were commonplace. While the instigators of the trend had begun imitations that managed to gain their own foothold in the market, like the countless cheapo Madball knockoffs, Mel Appel's *Weird Ball*, attempted a super-franchise that said "to hell with divide-and-conquer," and set about trying to ape every competitor on the scene simultaneously. They had foam-rubber balls, try rubber wrestler characters (aka M.U.S.C.L.E.), PVC figurines, action figures, trading cards, canned slime, and a bunch of other stuff that seems to self-generate whenever I think I've catalogued it all. But while some were content to simply regurgitate the tried and true gross kiddily head formula ad nauseum (literally), some tried to bring a little fresh blood to the slaughterhouse. Cross-pollinating the gross-out and fantasy creature trends dominating the age, the mid-to-late '80s saw brands like *Bogins*, large hand puppets with articulated glowing eyes that were actually pretty damn freaky. Think of a cross between a classic Empire Pictures/John Beauchler monster and *Batman* from *Batman: The Animated Series* in a crate straight out of Creepshow, and you'll have a pretty good picture of just how freaky we're talking.



most openly sadistic in the long line gross-out toys was Mattel's *Mad Scientist* line. This unthinkingly perverse - and unthinkingly awesome - series encouraged youthful offenders to mutilate and defile with gleeful abandon.

The aforementioned *Desecrate an Alien* played was exactly that ... a hideous alien monstrosity that came with a place mat operating table, scalpel, stick-on autopsy scar, along with a full set of organs and a canister of glowing, green alien blood. Do the math, folks and ghouls. Their simply-titled *Monster Lab* was anything but simple. With it, kids could construct their own abominations out of the helpfully-provided monster skeletons and monster flesh, and then out of raw spite, dip their hapless friends into a tank of fizzing green serum, and sizzle the unnatural flesh off their misshapen bones. Why? Because random cruelty is fun, dammit!

All of this playpen carnage didn't go unnoticed, of course. The *Garbage Pail Kids* faced outright bannings and national outrage, with their Saturday morning cartoon series being banned before it even debuted, courtesy of the frenzied cluckings of the PTA. And an unbalanced evangelist by the name of Phil Phillips wrote an infamous tome called *Turnell in the Toybox*, which trembly warned against the demonic dangers of such vulgar toys as these and, uh, *Rainbow Brite*? He and his froth-mouthed ilk caused a lot of trouble for kids like us back in the day, and a push for a kinder, gentler age, along with the natural ebb of a once-mighty trend, eradicated the gross-out movement in the '90s. Funny thing ... that ultra-bland, PC-obsessed decade had more school shootings and cases of juvenile homicide per capita than the balls-out '80s ... unless Wes Craven would say, the more you try suppress *The Beast*, the stronger you make it. ... Amen.

A few valiant efforts were made to keep the cause alive ... perhaps most notably being *The Toxic Crusaders*, an out-of-nowhere attempt to turn *Troma's* own *Toxic Avenger* into a Saturday morning icon, complete with an action figure line that was just as warped and deliriously-foisted as anything from the gross-out heyday. Continuing another staple of the glory gory days, the line even featured canisters of glowing, radioactive slime. Cable channel Nickelodeon, no stranger to slime from shows like *Double Dare* and the Canadian classic *You Can't Do That On Television*, kept slime alive well into the '90s, doing its part to stay sick ... but it just wasn't the same. The nation, and the toy box, had been tamed.

Today, however, is a very different age. As horrors rage in far-off lands, and the nation tries to dig itself out from financial collapse, there's just no longer any room for political correctness, as much as our would-be moral guardians try (and always will) to keep us "safe" from our own humanity. Hardcore horror is back, at the box office, in the comic shops, video games, and in the toybox, with many of the classic gross-outs - including *Madballs* and *The Garbage Pail Kids* - having made triumphant come-backs. Suck it up, PTA ... we won! 🖤





When the police car hits Tramer, it slams him against the side of a van that explodes right at the corner of Meridian Avenue and Magnolia Street. This is the very same corner where Tommy Doyle runs up to meet Laurie on her way to school in the original *Halloween*, just shot from the other side.

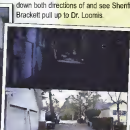
Our next location was covered in issue #8 but we get a different perspective

After the huge success of John Carpenter's *Halloween*, the producers looked to capitalize on the title once again with the sequel, *Halloween II*, this time directed by Rick Rosenthal. The script was written by John Carpenter and Debra Hill; however, it was a film they didn't want to make, but felt obligated to those who had taken a chance on them and financed the original. Like the film's tagline stated, "More of the night HE came home," *Halloween II* picked up right where the first film left off and was also a box office success. Several of the locations used in *Halloween II* were used in the first film and were covered in my *Halloween* article in issue #8, if you feel something is missing just refer back to that article.

So, we will start at the end point of the first film. After Myers is shot six times ... or actually seven in *Halloween II*, he heads into an alley, and then ventures into the kitchen of the Elrod house. The Elrod house is located at 716 Meridian just across the street from where the Myers house used to reside. Both the interior and exterior of this house were used.



The front of the house won't be recognizable to *Halloween II* fans because it doesn't appear in the film, however, I have provided a photo for your enjoyment. It is the rear of the house that was used in the film. The area used can be seen from the alley behind the home and is visible without trespass on their property. Just remember to be respectful. This is the alley between Hope Street and Magnolia Street that from Myers' point of view, we look down both directions of and see Sheriff Brackett pull up to Dr. Loomis.



Our next location and scene from *Halloween II* is actually right out in front of the Elrod house and that is the death of poor drunken truck or trailer, Ben Tramer. When Loomis and Brackett first spot Ben Tramer, they see him walking north on Meridian Avenue towards their parked car which is sitting on Magnolia Street at Meridian Avenue.

Tramer, then turns around and begins heading south on Meridian towards Hope Street. Loomis and Brackett jump out of the car and chase after him.



five of this location, so I feel it is worth taking a second look at. The school that is broken into and they find "SAMHAIN" written in blood on the chalkboard is Garfield Elementary located at 110 West McLean Street in Alhambra. The exterior is the same school Tommy Doyle went to in the original *Halloween* and the interior is the same classroom Laurie Strode learns about "Yato" in.

The interior hallway of Garfield Elementary was also used in the

scene when Marion Chambers has a private word with Loomis in *Halloween II*. Marion and Loomis also exit through the front of Garfield Elementary School in *Halloween II*.

In *Halloween II* when Loomis and Marion get in the Marshal's squad car, it is parked just on the other side of the street from where Myers parked the station wagon while watching Laurie in class in *Halloween*.

Next, we head to the town square from *Halloween II*. Located on Kersting Court in Sierra Madre, in





between West Sierra Madre Boulevard and South Baldwin Avenue, this area has been used for several productions because of its small town ambience. This very section of Kersting Court was used in the original 1955 version of *Invasion of the Body Snatchers* when

ing. It was not there when I first visited the facility back in 1996.

The area where Mr. Garrett is looking around is actually on the left side of the building. The dumpster still sits in the same spot and the yellow and black caution stripes are still visible today.



Kevin McCarthy discovers the townspeople unloading the pods from the trucks. It was also used in *Halloween III: Season of the Witch*.



Various buildings on the property have been used for films, such as *Altered States*, *Buckaroo Banzai*, *One Flew Over the Cuckoo's Nest* and most recently as Smith's Grove Sanitarium in Rob Zombie's 2007 remake of *Halloween*.

As for the interior of the hospital there is a lot of speculation on that. Some cast members have told me it was a small clinic in Pasadena that no longer exists, and there is also a rumor that it was Moringside Urgent Care Medical Center at 1704 West Manchester Avenue in Los Angeles, California.

#### HHG EXTRA!!!

Just recently a fan wrote to me to comment on a realization he made after looking at the photos in my HHG

article on *A Nightmare on Elm Street*. He had made the connection that the house used for the exterior of Nancy's home in "Elm Street" located at 1428 North Genesee Avenue in Hollywood was also used as the interior of Laurie Strode's house in *Halloween* for the additional footage shot for television. This footage was shot during the filming of *Halloween II*, so this revelation fits nicely in this article. Notice that the wooden horse in the living room was still there! The drapes are exactly the same, too! Right after these photos were taken,



Located just walking distance from the town square, heading north down Baldwin Avenue is the church from John Carpenter's *The Fog*.

Now, we are going to skip over to Haddonfield Memorial Hospital from *Halloween II*. Let me warn you ahead of time that this is private property and you can be cited for trespassing if you enter the grounds here. It is a government run Veterans Hospital that covers about a square mile of grounds. The actual building is very difficult to find unless you know exactly where it is. Of course, there are dozens of similar looking buildings on the grounds, and the one in question is smack dab in the middle of it all.

The facility is the U.S. Veterans Hospital which is located at 16111 Plummer Street in Sepulveda, California. The cross street is Woodley Avenue. It was the exterior of the building that was used in the film.

You may be wondering why my pictures of this facility are not the best. Well, the reason is because I don't have any recent photos and I am not going to chance stepping a foot back on the property. Back in October of 2004 while filming footage for the *Halloween 25 Years of Terror DVD*, I was detained and cited for trespassing. Our footage was confiscated and I had to go to court.

Fortunately, my good friend Tim Markowski was kind enough to let me use some photos from one of our earlier visits.

The biggest change in the exterior of the hospital since 1981 is in the area with the glass double doors that Myers breaks through. They no longer exist and that whole section of the building has either been removed or may have just been added for film-



the family that had been living there forever moved out and the house was completely remodeled. During this scene, Laurie gets a phone call from Annie. I then noticed that the room Annie was calling from looked very familiar as well. This scene was shot upstairs in what three years later would end up being Nancy Thompson's bedroom in *A Nightmare on Elm Street*.

Who would have thought that these two horror classics were tied so closely to each other? 🍷





# 50 YEARS OF THE TWILIGHT ZONE

Ten MUST-SEE Episodes

as picked by Sean Clark

Growing up in Southern California in the '70s and '80s, we only had 13 channels to choose from before cable came along. One of the beloved 13 was KTLA Channel 5 in Los Angeles. As far back as I can remember (while operating as KTLA Channel 5), they played *The Twilight Zone* four times a day Monday through Friday at 12:00 p.m., 12:30 p.m., 12:00 a.m., and 12:30 a.m. They also did *The Twilight Zone* Marathon on Thanksgiving, which became a tradition in Southern California and was recently brought back by the Sci-Fi Channel.

The *Twilight Zone* ran for five seasons from 1959 to 1964 with a total of 156 episodes. The series has been revived a couple times but later versions never seemed to have the impact or staying power of the initial series. There is something timeless about the original episodes. The black and white gives the show an otherworldly quality that is lost in color and in my opinion couldn't be duplicated by later shows such as *Tales from the Darkside*, *Tales From The Crypt*, *Monsters*, and so on. All of those shows, much like *The Twilight Zone*, had a vibe all their own.

Long before M. Night Shyamalan resurrected the "twist ending," Rod Serling, Richard Matheson, George Clayton Johnson, Charles Beaumont and others were doing it almost weekly. Remember the big twist ending in the original *Planet of the Apes*? That script was written by Rod Serling.

I am a confirmed *Twilight Zone* geek. I have a *Twilight Zone* half sleeve tattoo covering my arm from shoulder to elbow, and among my vast collection I even own the pirbail machine, which is the holy grail for *Twilight Zone* collectors. When I was asked to come up with a top 10 list of my favorite "Zone" episodes, I had no idea how hard that would actually be. There really is no way to narrow 156 episodes down to 10. So I came up with this list by taking into consideration not only the best, but also the most significant episodes. The following 10 are in no particular order.

## "Where Is Everybody?" (Season 1, Episode 1)

Written by Rod Serling

Mike Ferris (Earl Holliman) has amnesia and finds himself in a town that appears to be deserted. He is wearing a military flight suit, so he figures he must have been in some kind of plane accident or something. However, everywhere he turns there are signs that someone was just there, but he can't find a soul. He feels like he is being watched and the isolation is starting to wear on him until he has a total breakdown on a street corner crying to himself and pushing the "walk" button over and over again. In reality the "walk" button is a "panic" button, and he is an astronaut trainee strapped into an isolation booth. After 484 hours in the booth, he has a breakdown from the isolation.

Not only is this a great episode, but by being the first *Twilight Zone* episode to ever air, it has a strong place in television history. It has similarities to Matheson's *I Am Legend*, minus the vampires or zombies. It is a very creepy episode which is in great part due to the amazing performance of Earl Holliman.

## "Time Enough at Last" (Season 1, Episode 6)

Teleplay by Rod Serling based on a short story by Lynn Venable

Henry Bemis (Burgess Meredith) is a bank teller with thick bottle lens glasses who loves to read, but no one will let him. His boss threatens to fire him if he continues to read at the teller window and his wife won't let him read at home. The only time he is able to read in peace is on his lunch breaks when he sneaks off into the bank's vault and buries his head in literature. One day while reading in the vault, there is what feels like an earthquake that knocks Henry unconscious. He awakens to find that the world he once knew has been blown up by nuclear war and he appears to be the only survivor. At first this doesn't seem too bad to him until the realization of being alone kicks in. He finds a destroyed sporting goods store and gets a gun with the intention of killing himself rather

than face a life of loneliness. Just as he raises the gun to his head he notices across the street is the local library. He drops the gun and runs over to pick up book after book, filling his heart with joy and his life with purpose. He places the books in large stacks for each month of the coming year, enough to occupy his calendar for a long time to come. "There is time now ... time enough at last." Until he learns over to pick up a book and drops his glasses which shatter beyond repair. His joy turns into an immediate nightmare. "That's not fair. That's not fair at all. There is time now."

This episode starts out a bit more on the lighter side using comedy to get the story across, but ends in tragedy. Burgess Meredith was an amazing actor and lent his talents to three other classic *Twilight Zone* episodes after this one.

## "The Hitch-Hiker" (Season 1, Episode 16)

Teleplay by Rod Serling based on a radio play by Lucille Fletcher

Nan Adam's (Inger Stevens) car has a blowout in Pennsylvania while on a trip from New York to California. After it is repaired, while driving, she begins to see the same hitchhiker over and over again asking, "Going my way?" She doesn't stop, but some how he continues to be ahead of her, she passes him time and time again as if he's haunting her. She even tries to run him over just to be told that he isn't really there and she is the only one that sees him. She pulls over and calls home to speak to her mother, only to find out her mother is in the hospital suffering a nervous breakdown after hearing the news of the death of her daughter in a car accident in Pennsylvania. She now realizes who the hitchhiker is and steps back into her car to find him sitting in the back seat. "I believe you are going my way," ... he is death.

What makes this episode so creepy is how effortlessly the hitch-hiker pursues the woman. He barely moves, yet seems to always be ahead of her.

This episode has inspired several imitators over the years. With the most obvious being the "The Hitch-Hiker" segment in *Creepshow 2*.

## "The Howling Man" (Season 2, Episode 41)

Written by Charles Beaumont

During a walking trip through central Europe after World War I, David Ellington (H.M. Wynant) gets lost in a storm and happens upon a sort of monastery. The monks don't want to help him but are forced to take him in when he passes out from exhaustion. He hears a howling sound that the monks tell him is just wind, although he finds the sound coming from a fragile bearded man locked in a cell. The man tells him that the monks are crazy and have falsely imprisoned him. He confronts the monks about the man and they tell him he is no man but the Devil himself. The only thing keeping him locked in is the "staff of truth" that bars the cell door. Ellington pretends to believe them for fear of being imprisoned as well and sneaks away in the middle of the night to let the man free. Once he releases the poor man, he transforms into the Devil and disappears. Realizing what he has unleashed onto the world, he devotes his life to recapturing the Devil.

This episode scared the crap out of me as a kid, imagining that if the Devil was real and you were responsible for unleashing him on the world, how terrifying that would be and how awful you would feel for doing it. When the man transforms into the Devil, it still gives me chills.

## "Eye of the Beholder" (Season 2, Episode 42)

Written by Rod Serling

Janet Tyler (Marlene Stuart and Donna Douglas) lies in a hospital bed with her face completely bandaged. She apparently has a hideous deformity and has undergone an operation to try and become normal like everyone else. The





shadowy figures of the doctors and nurses let her know that there is a good chance the operation won't work and she will be forced to live in an outcast village with other people like herself. They slowly remove the bandages to reveal that she is extremely beautiful. However, the doctors and nurses react in horror. They turn on the lights, and we see that everyone else looks like deformed monsters. In this world, these are the normal people. She is introduced to a handsome man who is the leader of the outcast tribe and will be taking her to their village. He reassures her that she will fit in and will be loved. He reminds her of the old saying, "Beauty is in the eye of the beholder."

This is one of the most well-known *Twilight Zone* episodes. I believe its popularity is primarily due to the major twist that surprises the audience with near the end. It also has some of the best makeup designs ever seen in the series.

### "It's a Good Life" (Season 3, Episode 73)

Teleplay by Rod Serling based on a short story by Jerome K. Jerome

There is a monster living in the little town of Peekskill. When you are near the monster you better think only good thoughts because he can read your mind. If he hears bad thoughts, he can punish you in many ways. One of which is wishing you away into a comfield, to never be seen again. The monster in question is a six-year-old boy named Anthony Fremont (Billy Mumy). Everyone lives in fear of Anthony including his parents.

This is one of the most original episodes and one that I feel really pushed the envelope for its time. Billy Mumy's performance makes this episode really shine. I would say that "It's a Good Life" is the most significant episode ever. It was remade as part of the 1983 film *Twilight Zone: The Movie* directed by Joe Dante and starring *Twilight Zone* veteran Kevin McCarthy. Bill Mumy even made a cameo appearance in the segment. Sadly, this remake didn't live up to the original due mostly to the poor casting of Jeremy Licht as little Anthony Fremont. He just couldn't hold a candle to Mumy's original performance. However, Rob Bottin's amazing special effects stole the show in this segment.

Bill Mumy reprised his role as Anthony Fremont in the 2003 *Twilight Zone* series for the sequel "It's Still a Good Life" which he also wrote. Cloris Leachman returned as his mother and this time around Mumy's real life daughter Liliana Mumy played Anthony Fremont's daughter, Audrey Fremont. They came to find out she has even stronger powers than her father. This episode is an awesome sequel to the original and Liliana is just as creepy as her father was in the original all those years ago.

### "To Serve Man" (Season 3, Episode 89)

Written by Rod Serling based on a short story by Damon Knight

An alien race known as the Kanamits arrive on Earth seemingly with the intention of helping the people of Earth by sharing their advanced technology. After a meeting, the humans discover a book left behind by one of the alien leaders. The book is in an alien language and has to be translated for the humans by expert code breaker Michael Chambers (Lloyd Bochner). Once the title on the cover of the book is revealed, any doubts they had about the Kanamits had been put to rest. As time passes they allow humans to book trips to their planet and Chambers himself decides to go. As he is boarding the spaceship, his decoding assistant frantically rushes up to the gate to stop him from getting on the ship. She yells to Chambers, "To Serve Man, it's a cookbook!" Chambers tries to escape, but is forced to stay on board the Kanamits ship where he is held captive until they fatten him up enough to their liking.

Much like "Eye of the Beholder" this is one of the better known episodes. Richard Kiel's portrayal of the Kanamits is effortlessly creepy. He doesn't move his mouth when he speaks and he shows no emotion at all, but is still able to

give a chilling performance. The thought that aliens from another planet have come here to eat us is a very terrifying thought.

### "The Masks" (Season 5, Episode 145)

Written by Rod Serling

Jason Foster is on his deathbed. Knowing he is about to die, he invites his daughter's family to his mansion in New Orleans during Mardi Gras. They are all money hungry leeches just there to collect his riches and he knows it, but they will find collecting isn't going to come without a price. Foster requests each of them to wear one of the grotesque masks he has selected until midnight. The masks represent each of their true characters: his daughter's self pity, his son in law's greed, his granddaughter's vanity and his grandson's cruelty. At first the family refuses, until he tells them that this is the only way they can get his inheritance. At midnight Foster dies and they are happy to be rid of him and become heirs to his fortune. However, as they each remove the masks they are horrified to discover that their faces have taken on the hideous likenesses of the masks. I remember as a child being afraid to put on a mask after seeing this episode. It is a great tale of karma and how greed can destroy you. Be careful what you wish for because you just might get it.

### "Nightmare at 20,000 Feet" (Season 5, Episode 123)

Written by Richard Matheson

Bob Wilson (William Shatner) doesn't like to fly. It makes him nervous and uneasy. Just when he thinks he might be able to relax and deal with it, he sees a creature land on the wing of the plane. It appears to be trying to sabotage the plane's engine. Every time Wilson tries to show someone the creature, it flies away unseen. No one believes him, so he needs to take action into his own hands or this creature might crash the plane. He takes a gun from a sleeping police officer and opens an emergency exit shooting the creature. It appears to have worked as the creature falls off the wing into the night sky. Once landed they remove Wilson from the plane in a straitjacket thinking him to be insane ... but was he?

This episode was also remade in the 1983 film *Twilight Zone: The Movie* but this time they got it right. The perfect casting of John Lithgow, the great direction from George Miller, and an amazing creature design by Rob Bottin made for a far superior version.

### "Living Doll" (Season 5, Episode 126)

Written by Jerry Sohl. Plotted by Charles Beaumont and Jerry Sohl

Erich (Telly Savalas) gets angry with his wife for buying an expensive doll for his stepdaughter. He gets even angrier when he suspects they are playing some sort of trick on him as the talking doll begins to tell Erich it doesn't like him. Eventually he starts to believe the doll is really alive and throws it in the garbage only to have it reappear after phoning him with a death threat. He tells his wife what is going on, but she thinks he is only making up stories, so he can punish his stepdaughter by taking the doll she loves so much away from her. He takes the doll and tries to destroy it by any means available, but the doll doesn't even get a scratch. It appears to be indestructible. Out of fear, he returns the doll to his stepdaughter hoping it may forgive him ... it doesn't.

This episode most likely scared me more than any other. Dolls are creepy as it is, but dolls that talk and tell you they will kill you are terrifying. This episode has influenced countless killer doll movies. Remember, before there was "Chucky" there was "Tally Ho."

# TV ANTHOLOGIES

A History of TV Terrors • By Jessica Dwyer

Television, from its earliest days, was a great tool for the short story teller. It borrowed heavily from radio when it came to its content, and radio borrowed heavily from books and the printed word. It was a big circle of life in terms of entertainment. Performers like Orson Welles took the book *War of the Worlds* and created a radio phenomenon which later became a huge hit film. *Dragnet*, a crime drama, was taken from the radio albums and turned into a TV sensation. One form of entertainment went into inspire another, and so on, and so on.

Television is one of the most important and influential forms of entertainment we have today. It has grown to have versatility and accessibility across the world. Network television gave rise to the formation of entire television series with stories that would grab viewers' attention on a specific night every week. And it was this format that became one of the most perfect ways for the short story teller to give visual birth to his art.

Anthologies were one of the first type of TV series to grace the black and white screens of yesterday, and it just so happened that those anthologies were of the horror and thriller variety. Anthology horror found a great home in the glow of your living room, letting the monsters and baddies of those short, but sweet stories come to life in brief bursts of scary goodness. From TV's early days to modern cable, horror anthologies have been part of the television landscape. These series have showcased some of the best authors of the modern age and back, including the likes of Edgar Allan Poe and H.P. Lovecraft to writers such as Ray Bradbury and Robert Bloch. The format not only allowed various writers to shine, but also directors and actors. It was, in a way, a mini-movie every week. And horror fans continue to lap it up, like fresh blood, to this day.

So let's celebrate this format with a walk through the shadowy halls of television's many incarnations of the horror anthology. It's an art form that started at the beginning of the TV era and has become a very strong, twisted and knarled branch in the television family tree.

## THE EARLY YEARS

**Alfred Hitchcock Presents**

By the master of the macabre himself, Hitchcock's series of murder and crime is one of the most successful of television's anthologies and is considered one of the best to this day. Beginning in 1955 in a half hour format, *Alfred Hitchcock Presents* premiered on CBS in the US and was rebroadcast in other countries. Hitchcock hosted the episodes with an opening and ending sequence, usually filled with black humor. It moved to the NBC Network in 1960.

The stories were amazing, written by some of the best authors in the field of dark fiction. Many went on to become classics in the realm of TV drama (some of them were even used in the 1980s revival of *AH/P*). They were also fairly racy for the time, with the first episode of the series (titled "Revenge") dealing with a husband looking for revenge on the man who attacks his wife. They never use the word "rape," but it is highly inferred, and is in fact used when the episode was re-shot for the '80s incarnation.

Another grisly instance of the show being "cutting edge" (to turn a phrase) was with the episode entitled "The Sorcerer's Apprentice" which tells the story of a cold hearted magician's assistant who gets a mentally challenged young man to help her "off" her main squeeze, so she can be with her high-wire waiving lover. The episode was written by Robert Bloch, so as you can expect things don't go well for anyone. After the murder of the magician, the killer, thinking he has resolved the magician's magical powers by taking his wand decides to perform a trick. Using the murderess assistant, he places her unconsensually into the box for the "sawing a woman in half" trick, and then proceeds to do it... for real. The FCC wasn't too thrilled with this ending, and the episode was actually not shown until later on in syndication.

But probably the most famous of the *AH/P* tales is the one titled "Man from the South" which starred (in its original airing) Peter Lorne and Steve McQueen. Written by Roald Dahl (yes, the man who gave us *Willy Wonka*), it's the story of a young

gambler in Las Vegas who crosses paths with an older and far creepier gambler. Lorne offers McQueen his convertible sports car if he can fight his lucky fighter 10 times in a row, if not he gets to heck off his finger. We soon find out that this isn't the first time the man has offered this type of wager.

The series went to an hour in length in 1962 and racked up numerous awards (*Time Magazine* named it one of the Top 100 TV Shows of All Time), and fans can now see it on DVD as well as online. Hitchcock actually only directed 17 of the show's two hundred plus episodes. The series had numerous guest stars, but some of note are Vincent Price, Bette Davis, Fay Wray and William Shatner (who made the rounds of anthology TV with episodes in *The Twilight Zone*, *Thriller*, *Ray Bradbury Theater* and *The Outer Limits*).

As said, the show was later revisited in the '80s which we'll cover later on in this article.

### The Twilight Zone

The series that many consider the granddaddy of horror anthologies, Rod Serling's masterpiece is just as relevant as it was over 50 years ago, and is still inspiring writers and film and TV creators to this day.

Serling, himself, was inspired by his nightmares and night terrors from his time in the war, and utilized this in his writing. Serling wrote or co-wrote much of the original series. The show was a difficult sell for him and wasn't a massive hit when it first aired. But it went on to become one of the most popular TV series of all time, with its distinctive theme music and Serling's voice forever tied together to thoughts of the strange and surreal.

Rod Serling used the series as a way to convey social commentary through the use of sci-fi and fantasy (much like Gene Roddenberry and other writers did in later years). The format gave him a chance to talk about things like racism and other issues of the time without worry of censor. Unfortunately, this didn't work at all the time and Serling stated that while working in television, he was in fact told to limit his political writing by the studios. Thankfully for us the viewers, Serling's smart and thoughtful talent shows through as he managed to work around the limits enforced on him.

The original pilot Serling wrote for the series was a time travel piece entitled "The Time Element" and, not surprisingly, involved a man and his dreams of World War II. The episode didn't meet with success and was shelved, but was reshown as part of another series on the network later. That showing inspired CBS to go back to Serling about the possibility of producing his series. It was yet another year before *The Twilight Zone* would see the light of day.

The first official episode of *The Twilight Zone* aired in 1959 and was titled "Where is Everybody?", a creepy tale of paranoia starring Earl Holliman as a man alone in an empty town, not knowing who or where he is. The series had a number of episodes that have gone on to be favorites (see this issue's list of some of the best). The writers who helped script the show alongside Serling are a who's who of sci-fi greats, with Harlan Ellison, Ray Bradbury and Richard Matheson, to name just a few.

*Twilight Zone* has inspired books, comics, and even a radio drama in 2002 that had Stacy Keach taking on the narration from Serling. The music has become one of the most familiar tunes in television history, and is usually whistled by fans when something in their lives has taken a weird turn.

Much like *Alfred Hitchcock Presents*, *Twilight Zone* had a revival in the '80s and in the 2000s as well as inspiring a feature film. Serling, who sadly passed away in 1975 of a heart attack at the age of 50, wasn't done with the anthology format by a long shot as you'll soon see.

### Way Out

Released a year after *Twilight Zone* began, *Way Out* aired on the CBS Network as a sort of mid-season replacement. Paired with the similarly themed *Twilight Zone*, the show was hosted by author Roald Dahl (the writer of *Charlie and Chocolate Factory*) who also wrote the first episode.

The series was more fantasy and sci-fi oriented, but Dahl who was a quirky and



dry witful host, who typically revealed in his opening and closings of each episode ways to commit murder without getting caught. Such a nice way to meet your favorite childhood book's author isn't it? The series only lasted 14 episodes sadly, but Dahl did return to the format later on.

#### One Step Beyond

Broadcast from 1959 to 1961 on ABC, *One Step Beyond* (also known as *Alcoa Presents: One Step Beyond*) was another series in the vein of *The Twilight Zone*, with stories set in a more supernatural setting with a host for each episode. In the case of *One Step Beyond*, the host was John Newland, who also directed the series.

The show dealt with premonition, ghosts and astral projection, but one big difference between it and *The Twilight Zone* was the fact that those stories were said to be based on true events (such as Lincoln's assassination). Each episode was a self-contained 30 minute segment. The series had many soon to be famous names among its cast, including horror legend Christopher Lee.

Newland brought the series back again in 1978 with the short lived *The Next Step Beyond*. (Talent track: Julia Adams, Charles Bronson, William Shatner, Fred Lerner, Veronica Cartwright, Donald Pleasence, Michael Crawford and Robert Blake.)

#### Boris Karloff Presents:

Boris Karloff had not one, but three anthology series that aired in the late '50s to early '60s in which he hosted and starred in (only two of which were shown in the States). The first of these was a series that was produced in 1958, but never aired entitled *The Veil*; however, the 10 episodes that were produced did find release on DVD in 1999. Karloff hosted the show and also acted in the episodes.

*Thriller*, or as it's sometimes called, *Boris Karloff's Thriller*, aired in 1960 on NBC. The series was an hour in length, and featured up to three stories per episode. Karloff once again hosted and sometimes starred in the episodes which ranged in subject from crime to the supernatural. The series lasted just two seasons and is a favorite of TV horror fans, Stephen King among them. Robert Bloch was once again among the writers of the show.

*Thriller* was also continued in comic format (much like *Twilight Zone*) and was a successful series up into the 1960s. It's not to be confused with the *Thriller* series from the '70s which aired on ABC, but we'll cover later on.

Karloff also hosted another horror-themed anthology which aired in the UK titled *Out of this World*, a spinoff of the series *Armchair Mystery Theater* which was hosted by another horror icon: Donald Pleasence. The series only lasted 13 episodes and aired in 1962, the same year the first season of *Thriller* was shown. (Talent track: Leslie Nielsen, Rip Torn, Cloris Leachman, William Shatner and Mary Tyler Moore.)

#### The Outer Limits

With its creepy opening segments that give the impression that you are no longer in control of your television, *The Outer Limits* pushed the boundaries of safety when it came to storytelling. Aired in 1963, it was a late comer to the anthology phenomenon, but delivered when it came to stories and execution.

With the first words uttered by "The Control Voice," "There is nothing wrong with your television set. Do not attempt to adjust the picture. We are controlling transmission," *The Outer Limits* grabbed your attention and didn't let go. The episodes were dark in tone, and were played for drama and thrills.

Aliens and dark sci-fi were the prevalent themes throughout the series with some of the more popular episodes being "Demon with a Glass Hand" and "The Architects of Fear," both starring Robert Culp. Many of the episodes were morality tales, most of which featured endings that weren't very cheerful.

Most were influenced by the surprisingly short run of the series (it ran for just two seasons), with shows like *Star Trek* even utilizing creatures from the series in their

episodes later. Leonard Nimoy (aka Mr. Spock) guest starred in an episode and later directed and starred in an episode of the series' revival on Showtime. But one of the biggest axes of mention (and biggest fall outs) was writer Harlan Ellison's influence on James Cameron's mega-hit *Terminator*. Ellison famously sued the writer/director, and was awarded restitution and a mention in the film's credits.

The series is yet another that found new life years after its cancellation when it was renewed for cable television on the Showtime network in the mid-'90s to great success. We'll cover that incarnation in our next section.

## THE '70s - '90s

#### Night Gallery

Rod Serling's next foray into supernatural anthology was *Night Gallery*, which aired on NBC in 1970. The series had a two hour pilot movie that also hosted the debut of a then relatively unknown film director named Steven Spielberg, directing a very well known Joan Crawford.

*Night Gallery* once again had Serling hosting the episodes, walking about a darkened mysterious art gallery. Each pairing tied into the story that was to be told (with all of the painted art done by artist Tom Wright).

Where *Twilight Zone* focused on one story, *Night Gallery* had at least two since its format was one hour per episode. Serling also

had short comedic vignettes in between some of the stories such as "The Cure for the Common Vampire." These gave the viewers a bit more entertainment for their time, but it didn't sit too well for the TV execs and even some of Serling's viewers who couldn't figure out the format (which was more of a collection of short stories every week than a stand-alone show). The show once again had big names in its roster, with Leonard Nimoy (who also directed an episode), Vincent Price and John Carradine, to name a few.

Serling had decided to not be an executive producer on *Night Gallery* and this was something he would regret. Even though he wrote many of the show's scripts, towards the end of the series he was being overruled on content and style with many of his scripts rejected by the network. By the third season, Serling had enough due to pressure from the execs and viewers critiquing his work, and he washed his hands of the series for the most part.

Now for the confusing part of *Night Gallery's* history. When the series was picked up for syndication, it didn't have enough in the way of episodes. To fix this problem, the studio went back and re-edited the original one hour length episodes into half hour ones. Stock footage was inserted along with newly shot scenes to beef them up. But that's nothing when added to the fact that scenes from a short lived paranormal series called *The Sixth Sense* were edited into the show. This is where the confusion comes into play, as suddenly we have a main character showing up in the form of Dr. Michael Rhodes (played by Gary Collins) who investigates supernatural cases, which if you'd watch the original airings of the series look sort of familiar.

*Night Gallery* was released on DVD in 2004 with the first season. The second season was released in 2008, and the show's third season has yet to be announced.

#### Thriller

Not the Boris Karloff series, but a British production that was shown in the UK and also here in the States in 1973 as an import on ABC. Some of the episodes were shown via the ABC Mystery Movie. The episodes were set normally in an English home with an American actor brought in to keep the appeal for the State-side audience.

Episodes dealt with the supernatural or mysteries involving crime and murder. It was created by Brian Clemens. Notable actors that appeared in episodes include Denholm Elliott, Helen Mirren, Patrick Magee (creator Clemens was also one of the people behind *The Avengers*), Gary Collins (on loan from the *Night Gallery*) and Donna Mills.

#### Tales of the Unexpected

First aired in 1979, *Tales of the Unexpected* took nearly all of the source material for its first few seasons from works by author Roald Dahl. Dahl introduced the episodes for the first couple of seasons, even giving explanations about what



## NIGHT GALLERY



inspired him to write the stories.

The tales were twisty and had that underlying darkness that was a hallmark of a lot of Dahl's work. Some of the stories from his time on *Way Out* were retold for this series. *Tales of the Unexpected* ran for a far longer time than *Way Out*'s one season, with a total of nine seasons. [Talent track: Janet Leigh, Peter Cushing, Terry O'Quinn, John Gielgud and Derek Jacobi.]

## Hammer House of Horror

Hammer Studios was no stranger to the horror genre by any stretch of the imagination. In the early '60s, the studio went to the small screen with an anthology series of stories titled *The Hammer House of Horror* (and the similarly titled *Hammer House of Mystery and Suspense*).

The *House of Horror* aired in 1960 on UK television and was rebroadcast here in the States with two episodes typically paired together in a feature length format. The stories were dark tales, typically sans happy endings where the characters usually found themselves at the end of the story falling prey to a supernatural twist, be it a ghost or a werewolf, or in the case of "The House that Bleed to Death," good old human greed.

The series is also notable for the creepy theme music that it had at the beginning of each episode, that was accompanied by shots of an ominous Gothic looking house and a figure walking in its windows. *Hammer House of Mystery and Suspense* aired the following year. Instead of the hour long format, this series' episodes were doubled in length to allow for them to be sold as movies of the week in the US when shown in the States.

Episodes of the *House of Horrors* series were packaged up by Thriller Video and hosted by Elvira back in the mid-to-late '80s. The entire series was released recently on DVD in the US. [Talent track: Peter Cushing, Brian Cox and Dean Stockwell]

## Darkroom

*Darkroom* aired on ABC in 1961 and lasted no more than 16 episodes. But the creepy voice of James Coburn and the opening title sequence of a point of view shot running through an empty house with no way out sticks in the minds of people to this day. As mentioned, the series was hosted by Coburn, a mysterious photographer, who while developing his photographs sets the stage for that episode's tales. Each episode had two or more stories, with each episode being an hour in length.

Some of the most notable stories were "Uncle George," about a poor couple who can't man into posing as their late uncle, so they can continue receiving his checks (they forget to mention an important part or lack there of about Uncle George's condition to the man who is to impersonate him). And "The Bogeyperson Will Get You," about a teenager who thinks they've discovered a vampire living in town ... only to find out they were correct in that the guy's a monster, but wrong about what kind. *Darkroom* has yet to be released on DVD or VHS, but hopefully this will be rectified soon. [Talent track: Helen Hunt, Billy Crystal, Brian Dennehy and Ronny Cox.]

## The Hitchhiker

Starting in 1963, *The Hitchhiker* was aired on HBO and was one of their first thriller/horror anthologies. Hosted by a mystery man known only as *The Hitchhiker*, the show dealt with a different story each episode, usually focusing on the darker side of the human nature and emotions. There are super-

natural forces at work in some episodes, but murder and lust were typical fare.

The first *Hitchhiker* of the series was played by actor Nicholas Campbell in the first three episodes, and then he was replaced by Page Fletcher (the original three episode's host segments were reshot with Fletcher later). Our host sometimes interacted with the characters of the episode, be it getting a ride or being driven past on the street. The series moved from HBO to the USA Network in 1989, and ran for a total of four seasons, having some pretty prolific stars amongst its lineup, including Michael Madsen, Brad Dourif and Bill Paxton.

The show went into syndication in the mid '90s and reaired on USA as well as other networks. In regards to DVD availability, here in the States there is some confusion. There are two-disc sets released by HBO that aren't in order and are called Volumes (1, 2, 3, etc.) There is also a Canadian disc release that actually shows the episodes in sequence. [Talent track: Elliott Gould, Zach Galligan, C. Thomas Howell, Carrie-Anne Moss and Loverun Lattas.]

## Tales from the Darkside

Tales from the *Darkside* sort of ushered in a golden age of anthology for children of the '80s. The series was syndicated in half hour episodes that showcased some of the best short stories from the land of horror, and we have George Romero to thank for it. Romero came off of *Creepshow* realizing that the anthology format was

a successful one, and was inspired to make this new show with Laurel Productions founder, Richard P. Rubinstein. Due to a licensing issue, however, Romero was unable to name the series *Creepshow*, and the "Darkside" title was used instead. The series had a memorable theme song, which was actually performed by Rubinstein's brother Donald (who also co-wrote it). The super creepy voiceover in the opening was spoken by Paul Sparer.

The stories ranged from horror and sci-fi, to fantasy and comedy. Packing a lot of punch into half an hour tales from the likes of Stephen King, Clive Barker and Harlan Ellison. Special effects for the series were also top notch, one of the most notable being the creature from "Inside the Closet" which was created by Tom Savini.

The first episode to air was a sweetly dark tale called "Trick or Treat" about a mean old man who gets his just desserts on Halloween after tormenting the small town he lives in and whose population owe him money. He gives them an out on Halloween. If they send their kids into his tricked-out house and they can stay unafraid long enough to find his hidden IOUs, he'll erase the debt they owe him. That night more than just kids in makeup show up to visit.

Like *Twilight Zone*, *Darkside* inspired a feature film (which, in essence, stands as the third *Creepshow* feature). Debbie Harry and Christian Slater (both were also in episodes of the series) starred, with Harry playing a witch in the film's wrap around tale.

The series is a favorite amongst many horror fans to this day, not simply because of the great stories and production, but because it was the first weekly horror series many of us watched growing up. It was the pre-cursor to shows like *Monsters and Tales from the Crypt*, and plus, for those who couldn't afford cable TV, it gave us access to some great scares. *Darkside* had its first season released on DVD late last year, and we'll hopefully see the remaining season follow suit. [Talent track: Bruce Davison, Brent Spiner, Lisa Bonet, Jerry Stiller and Seth Green.]

## The New Twilight Zone (1985)

After *The Twilight Zone* feature film's release, CBS decided to produce an hour long revival of Serling's TV series. Some episodes had two stories, some three. The stories, much like the original, focused on sci-fi, fantasy and horror.

It had its share of issues with production, namely with Harlan Ellison being a part of the writing staff and his fights with TV execs over a script rejection. Sadly, after the second season, the show had issues and the overhaul of the series led the show



to be cancelled. The show had quite a few great episodes including "Monsters" about a young monster fan whose new neighbor claims to be a vampire, but is he really the monster in town?

Guest stars included Bruce Willis who was in the first episode "Stratford" and Serling, himself, is seen in the images that ran during the opening credits. (Talent track: Wes Craven, Dee Wallace, Martin Landau, Gene Gershon and Morgan Freeman.)

## The New Alfred Hitchcock Presents

In 1985 NBC produced a movie of the week based off of Alfred Hitchcock Presents. It was a hit, and between it and CBS bringing back *The Twilight Zone*, it inspired NBC to produce a new series of *Hitchcock Presents*.

The TV movie and the series both featured colorized versions of Hitchcock's original opening and closings. It also featured re-writes of some of the original series episodes. The show lasted two seasons, but was picked up by the USA Network and produced for two more, much as CBS and NBC did with the original series. (Talent track: Joseph Phoenix, Barbara Hershey, Martin Sheen, Sandra Bernhard, Kristy Swanson and Robert Carradine.)

## Ray Bradbury Theater

Shown on HBO in 1985, Ray Bradbury Theater was a half-hour series that eventually became one hour. Produced in Canada and starring many Canadian actors, the series showcased Bradbury's short stories. Stars like Jeff Goldblum, Michael Ironside, and of course, Mr. Anthology, himself, William Shatner headlined episodes.

Sci-fi, fantasy and horror were all showcased. This series went hand in hand with Bradbury's *Martini Chronicles* mini-series which was also released in the '80s. The series didn't have much luck on HBO, but eventually got picked up by the USA Network (as it seemed many an HBO anthology would.)



## Amazing Stories

Steven Spielberg created *Amazing Stories* in 1985 to celebrate the old sci-fi magazine of the same name he read in his youth. The show aired on NBC in one hour stand alone episodes that focused on a single story. There was no host for the show.

The series garnered some big names in the way of talent, with Kevin Costner starring in one of the most popular episodes called "The Mission" and Brad Pitt, the man behind *Ratatouille* and *The Incredibles*, writing and directing an episode called "The Family Guy" (which spawned its own TV series on CBS). But the one most horror fans will remember, involved Christopher Lloyd as a beheaded teacher who will just never say die, called "Go to the Head of the Class."

Sadly, *Amazing Stories* only lasted two seasons; however, the series has garnered a sizeable cult following. The first season of the series was released onto DVD in 2006. (Talent track: Seth Green, Tim Robbins, Kiefer Sutherland, Gary Coleman, Harvey Keitel, Charlie Sheen, Forest Whitaker, Patrick Swayze and Mark Hamill.)

## Monsters

*Monsters*, which aired in syndication starting in 1988, owed much to *Tales from the Darkside* (which aired that same year). Where *Darkside* dealt with regular people etc., *Monsters* usually showcased a creature of some sort in every episode. Both shows were also produced by Richard Rubenstein.

*Monsters* didn't cross over into the realm of sci-fi, sticking mostly to the realm of horror. Much like other anthologies, the stories entailed the lead having to deal with the ramifications of their greed, curiosity or their dark side (to use a phrase). Special effects for the show ranged from really good to really cheesy. But the series did nab some nice talent for stars. One interesting episode that dealt with vampires and barbers starred a then-unknown Matt LeBlanc alongside WT Wheeler. The series ran for three seasons, but sadly has yet to be released on DVD (although

it did receive VHS treatment). Hopefully the success of *Darkside* will spur this to happen. Until then, *Monsters* can be seen on the Chiller Network in reruns.

## Freddy's Nightmares

Also shown in syndication in 1988, *Freddy's Nightmares* has the distinction of being an anthology TV series inspired by a film franchise. Hosted by Robert Englund in full-on Freddy regalia, *Freddy's Nightmares* told the various stories of Freddy's victims that we didn't get to see in the movies. Usually with a morality tale undertone (be careful what you wish for), the first episode actually gave us a glimpse of Freddy's trial before he was burned and his subsequent release (as Freddy says, "This isn't your nightmare, it's mine"), and was directed by horror vet Tobe Hooper.

The show wasn't the best when it came to budget, but was usually entertaining and very '80s in terms of style. Typically, there were two stories told per episode, with characters having crossed paths in some way as a connection between the stories, which did make it unique. The series didn't last very long though, with only two seasons produced. A number of unknowns were used due to the budget constraints. One of which was a young actor named Brad Pitt as well as horror vet Jeffrey Combs. As of now, *Freddy's Nightmares* still hasn't been released on DVD (except in the UK although we can hope that the remake of *A Nightmare on Elm Street* might spur this into happening). You can watch episodes currently on Chiller TV as well as on AOL's IN2TV online service. (Talent track: Robert Englund, Bill Moseley, George Lazenby, Jill Whitlow, Brad Pitt, Howard Stern and Jeffrey Combs.)



## Tales from the Crypt

HBO returned to the anthology series with one of the most popular and Hollywood powerhouse filled entries in the history of the genre with *Tales from the Crypt* in 1989. Taken from the comic series of the same name, *Tales from the Crypt* introduced us to the Cryptkeeper, an animatronic puppet that cackled and wise cracked his way into many a horror fan's heart. The host with the ghost, the Cryptkeeper, introduced us to tales of terror, with him sometimes dressed up like Elvis, or a doctor, or any number of costumes that led into his stories.

The series had some of the biggest names from film attached, with names like Richard Donner, Walter Hill, Joel Silver and others as executive producers. Danny Elfman wrote the catch theme song that plays while we the viewers crash through the gate and into the scary house in the opening. Stars like Tom Hanks starred and directed episodes, and the gore factor didn't have a limit thanks to cable being the venue. The series lasted seven seasons, spawned three feature films as well as a cartoon series. It's also available on DVD with every season now having been released (and the Cryptkeeper even recorded a Christmas CD). Read more about *Tales from the Crypt* in this issue's retrospective. (Talent track: Daniel Moore, Daniel Craig, Whoopee Goldberg, Bill Paxton, Joe Pave, Arnold Schwarzenegger, Iggy Pop, Christopher Reeve, Tim Roth, John Stamos, Steve Buscemi, Tim Curry, Benicio del Toro, Evan McGregor, etc.)

## The New Outer Limits

In 1995 *The Outer Limits* came back on the air thanks to Showtime. Cable TV gave the series freedom to use the sex and blood factors as much as they wanted, which allowed the series to flourish, plus a deal to syndicate the episodes in edited versions on regular television didn't hurt.

Once again, Canada was used for production of the series, with stars like Kirsten Dunst, Robert Patrick and Leonard Nimoy (again, directing and starring) on board for the episodes. And once again, the Control Voice warned us not to try to adjust our sets. Many stars of other known sci-fi series starred in the series as well as a treat for fans of the genre, with Nicholas Lee (Krycek from *The X-Files*), Nathan Fillion and numerous stars of *Star Trek*, old and new.



The stories for the series were taken from the works of Isaac Asimov, Richard Matheson and Stephen King. The new series was also unique in that some stories referenced back to other episodes.

The series had seven seasons. In terms of DVDs, sets were compiled of episodes tied together by their common themes. Then in 2005, MGM released the first season on DVD with no word on if the remaining seasons will follow. (Talent track: Josh Brolin, Ryan Phillippe, Beau Bridges, Chris Sarandon, Ryan Reynolds, Alyssa Milano, Shawn Ashmore, Neil Patrick Harris and Heather Graham)



## The Hunger

*The Hunger* is a nod to the film (and novel) of the same name in that star David Bowie hosted the second season of the series with Tony Scott (who directed the movie) and Ridley Scott as executive producers ... plus there are vampires (in some of the episodes), sex and blood.

Released in 1997, the series was once again produced in Canada and shown on the Canadian pay channel The Movie Network. The first season was hosted by actor Terrence Stamp who was replaced by David Bowie in the second season. What makes this of note is that the first episode of season two is directed by Tony Scott and stars

Bowie as the character who winds up hosting the series. It's one of the few times, if any, we get to find out how the mysterious host became the mysterious host.

*The Hunger* dealt with the hunger for blood, power, money, all of those things we want but shouldn't. The series was pretty to look at and managed to pack quite a bit into its 24 minute format in terms of thrills and chills.

The series ran for two seasons and had writers like Poppy Z. Bille and (once again) Harlan Ellison penning the tales. It now has a cult following after reruns and the release of episodes on DVD collections. The first full season was only recently released onto DVD. (Talent track: Daniel Craig, Karen Black, Jason Lee, Eric Roberts, Terrence Stamp and Anthony Michael Hall)

## KIDS' FARE

### Are You Afraid of the Dark?

Shown on Nickelodeon beginning in 1990, *Are You Afraid of the Dark?* premiered on Halloween of that year. Filmed in Canada (seeing a trend?), the stories were told via a group of kids called The Midnight Society who met together in a secret place in the woods, with one member of the group telling that night's tale. These group meetings bootstrapped the story for the viewers.

The writing was really well done for a kids' show, with the stories actually having supernatural elements such as ghosts. Each episode was a stand alone half hour (sometimes with recurring characters within the stories). The cast changed after the first few seasons, but some of the cast (like Daniel O'Shea who played Tucker for instance) stayed around between six to eight years. Another cast member of note to horror fans was a young Elissa Cuthbert, who went on to star in the gore-filled



Capitivity as well as playing Kim Bauer on 24. In terms of DVD releases, all the seasons are available on DVD, but only in the Canadian market. Kids (and adults) in the States will have to wait and see if we get our own release sometime in the near future. (Talent track: Mie Kishner, Neve Campbell, Eugene Byrd, Melissa Joan Hart, Elissa Cuthbert)

### Goosebumps

R.L. Stine was at one time, before J.K. Rowling, the biggest name in kids and young adult books. The writer released so many titles a month, they could fill a Barnes and Noble with his work alone. He cornered the market on teen fiction as well as



kids' titles. Stine's *Goosebumps* series is one of the most popular children's book series of all time, inspiring a whole generation of boys and girls to love the scary and enjoy the horrible. Some of these titles included *Night of the Living Dummy*, *Cuckoo Clock of Doom* and *Bride of the Living Dummy*.

Stine's books were turned into a live action series in 1995 and shown on various networks across the world. Produced in Canada (which is almost a given at this point), the series took the stories from Stine's books and brought them to life on the small screen. Stine, himself, is shown during the series opening credit sequence wearing all black and carrying a briefcase with a large "G" on the side. The show was scary enough to have to be edited for content in the UK, with scenes being considered too extreme for younger viewers. Between the years of 1997 and 2000, when the series was on the BBC, numerous episodes had changes made. In the US, the series had a warning that stated it was too scary for kids under seven years of age.

*Goosebumps* ran a total of four seasons and was reuneamed in October of 2007 when the series was picked up by the Cartoon Network. It is shown currently in marathon formats, and even weekly. As of late, a theatrical relaunch for the brand has been discussed. *Goosebumps* is currently available in single-episode releases on DVD as well as VHS, although there have been episode sets released. No seasonal sets have been made available as of yet. (Talent track: Adam West, Ryan Gosling, Scott Speedman)

## CURRENT TALES

### Night Visions

*Night Visions* aired on Fox in 2001, and was hosted by an unaccredited Henry Rollins (yes, the singer). The series was sadly short-lived, with less than a season's worth of episodes shown, even though there was a lot of oomph behind it. Directors like Joe Dante and Tobe Hooper were behind the camera with such actors as Alden Quinn, Jack Palance and Cary Elwes in the front.

The series dealt with supernatural occurrences as well as mankind's dark side. Each episode was an hour long with two half hour stories. The show was slick and well done, but unfortunately, Fox didn't even show all of the 13 episodes produced when it originally aired. Later on, the Sci-Fi Channel came to the rescue - re-broadcasting the series in its entirety and later re-edited some of the unaired episodes into a new movie called *Shadow Realm*. Fox hasn't released the series on DVD yet, but you can catch it on Chiller TV as well as on AOL Television. (Talent track: Cary Elwes, Malcolm McDowell, Stephen Baldwin, Bill Pullman, Luke Perry, Pam Grier)

### The Twilight Zone

UPN brought *The Twilight Zone* back to life and into viewer's living rooms in 2002 with a newly updated theme recorded by Kom front man, Jonathan Davis, and Forest Whitaker taking over hosting duties from Rod Serling.

The format was an hour long with two stories, each a half hour. Focusing on many of the same themes as the original series (and the 1985 revival), UPN's *Twilight Zone* had stories filled with supernatural, sci-fi and morality tales. An example is "Shades of Guilt," about a man named Matt who leaves an African American gentleman to die at the hands of a gang when he won't let him in his car. When Matt gets home, he starts bleeding from the same injuries the other man suffered and died from. Slowly, his skin starts to change, and Matt eventually becomes the black man he left behind. He finds out that the man was a professor at a nearby college and that his prejudices had cost the man his life. Matt gets a second chance to make things right after finding out what's it like to walk in the other man's shoes (and skin).

The series didn't fare well with critics or viewers this time around. This is perhaps due in part to being on a struggling network, the show only lasted one season before being cancelled (UPN, itself, didn't last much longer after they axed the show). The series is shown on syndication though as well as on MyNetwork TV. It is also available on DVD. (Talent track: Jessica Simpson, Katherine Heigl, Method Man, Jaime Pressly, Elizabeth Berkley, Sherman Elizabeth, and Jason Bateman.)







### Masters of Horror

Mike Garris and his group of friends: John Carpenter, John Landis and Stuart Gordon (just to name a few) started putting on dinners and invited even more friends to get together and talk about their love of horror films. Out of this came the phrase "Masters of Horror" to describe the mass of talent that was seated there. These dinners inspired Garris to produce a new horror anthology on the Showtime cable network utilizing this name. The series was based off work by great horror authors as well as having name horror directors at the helm of each episode.

The series, which aired from 2005 to 2007 became a hit with horror fans and critics. Each episode was its own mini-movie... self contained, no host, just the fact that each episode is created by a master of the craft.

The series aired for two seasons and wasn't without controversy. Showtime chose not to show the entry directed by Takashi Miike entitled "Impriest" since they felt the subject matter was too extreme, even for their network (the episode was later released on DVD). To give you an idea of how disturbing this is... Showtime was okay with a mass orgy between a live woman and zombies which was shown in the episode "Haeckel's Tale"... but not what went on in *Impriest*. [Talent track: Robert Englund, Angus Scrimm, Henry Thomas, Matt Frewer, Udo Kier, Angela Bettis, Misty Mundae, Fukuza Baki, George Wendt, Ron Perlman, Meik Loaf, and Jeffrey Combs.]

### Masters of Science Fiction

Created by the same producers as *Masters of Horror*, *Masters of Science Fiction* aired on ABC in 2007 for a total of four episodes. The last two filmed were not shown, most likely due to low ratings. The series followed the same format as that of "MOH" with stories from authors like Robert A. Heinlein.



The series was different than that of MOH as it had a host in the form of Stephen Hawking (just his voice, you never see him on screen). All six filmed episodes were released on DVD in August of 2008. [Talent track: Tamy O'Quinn, Malcolm McDowell, Anna Heche, John Hurt, Brian D'Amico and Sean Astin]

### Fear Itself

Mick Garris didn't wait around after the last season of *Masters of Horror*, and returned to the anthology genre with *Fear Itself* on NBC in the summer of 2008. Like MOH, but with the limits of network TV, *Fear Itself* featured 13 episodes produced with such talented genre directors as Darren Lynn Bousman, Stuart Gordon, John Landis and Ronny Yu.

The episodes were slick and pushed the limits of network television with storylines that entailed cannibalism, torture and other nasty acts. The last episode to be aired dealt with the Wendigo myth and starred Doug Jones as a man who comes back to his family after being lost in the woods for days, changed and starving. Guess what he wants to eat?

As of March of 2009, *Fear Itself* has been officially cancelled. There is hope that the remaining five episodes will be shown this summer or at least the series will receive a decent DVD release, much like its *Masters of Horror* counterpart. [Talent track: Brendon Routh, Eric Roberts, Ethan Embry, Walker Truitt]

So there you have it. A long history of the short stories that make up the TV horror anthology. These series and stories show us that bigger isn't always better, and just because it isn't feature length, it doesn't mean it won't make your nightmares any less horrifying.

# FRIIGHTNIGHT FILM FEST

AUGUST 14-16, 2009  
LOUISVILLE, KY  
THE CROWNE PLAZA HOTEL

**THE 5TH ANNUAL**

**SPECIAL GUEST**

**LINDA BLAIR**

**THE EXORCIST**

**35 MM**

**SEMINARS**

**OF**

**MAOHAN**

**HAARZ**

**Paul**

**Ehlers**

**JOHN DUGAN**

**AL SNOW**

**CYNDI LYNCH**

**J. FEIGELSON**

**A. BOWEN**

**DEAD PIT.COM**

**CLAYTON HILL**

**PATRICK BURHAM**

**CAGIN FEVER 2**

**WILLIAM FORSYTHE**

**FRIDAY THE 13TH**

**Cult Icon & Filmmaker**

**Fred Olen Ray**

**AMY STEEL**

**JORN FUREY**

**TED WHITE**

**TOM MORGAN**

**SHARON B.**

**CLAYTON HILL**

**PATRICK BURHAM**

**CAGIN FEVER 2**

**WILLIAM FORSYTHE**

**"Soldier of Fortune"**

**Series**

**KATHY COLEMAN**

**TIM ABEL**

**APRIL HUNTER**

**CRIMHOUSE**

**FOR 30 MINUTES HALLOWEEN**

**SYBILL**

**BANNING**

**See Nationally Known Artists: Cynocracy, Jeff Galtier, Joel Robinson, Emmy Award-Winning Filmmakers, Patrick Rea and Semi-Reality Pictures, Remedy Sign, Hollywood Directors and More!**

**The Largest Film Fest Con in the Midwest. Over 200 Booths and 100 Independent films dedicated to all things horror and fantasy. The Artshow, Toy and Collectible and Comic Show and Tattoo along with all the Seminars, Workshops, Panels and Films are included with your low price of admission. Check us out on the web at:**

## WWW.FrightNightFilmFest.com

**ALEX DEL MONACCO**



is 20 years old, and as part of this year's line-up they decided to bring in such names as the Cartwright sisters (Veronica, Allen, and Angela, *Lost in Space*), Tom Woodruff Jr. (*Aliens*), Steve Niles (*The Monster Squad*), Steve Johnson (*Ghostbusters*) as well as a host of artists ranging from Ken Kelly to William Stout - and let us not forget the packed vendor rooms, where modelers, collectors, publications, costumed fans and so many more all

gathered to celebrate this fine genre! Also on hand was Corbitt Hull's *The Witch's Dungeon* and the Universal Army's amazing historic memorabilia museum! Check out the many photos below, which include the various factions of this show as well as both professional and non-professional model kits. A theatrical screening of *Alien* and the Rondo Awards presentation were also highlights of the weekend's events!

# roadkill

ON THE ROAD WITH WOLFE MAGNET



Do you have a taste for British horror, but want something with a little darker seasoning than what Hammer Films might be serving up? Then put some Pete Walker on your plate and take a bite. But be careful... it just might bite back. This time out of the Kryst, we take a look at tenebrous British filmmaker Pete Walker.

As part of the history of the British horror film industry, Hammer Studios were the top producers in the late '50s and early '60s. By the early 1970s though, tastes had changed and Hammer was moving towards using more blood and boobs in an attempt to hold onto the audiences for their gothic-themed horrors. However, the films were quickly losing their charm with modern audiences, and were being replaced by more contemporary shockers like *Rosemary's Baby*, *The Exorcist* and *The Texas Chain Saw Massacre*. And that's when Peter Walker came into the picture.

Walker started his career in the film business in the early '60s by making 8mm striptease shorts and "nudie cutie" reels through his Heritage Films production, where he was quite successful. But by the mid '60s, he was already getting bored with the shorts and wanted to move into feature length films. He began by directing sex-comedies, but as the '70s crept closer, he slowly started to make his transition to horror films with titles like *The*

*Flesh and Blood Show* (1972). Subsequent films, such as *House of Whipcord* (1974), *Frightmare* (1974), and *The House of Moral Sin* (1976), had a much darker tone than British audiences were used to. According to Walker, he wanted his audiences to "leave the theatre thinking, yet feeling frustrated." With that in mind, he and screenwriter David McGillivray set out to "make people feel ill."

Arguably his best film, *Rightmare* (originally called *Nightmare Farm*), deals with the subject of cannibalism. The perpetrators of this grim act are not some demented backwoods family or alien invaders, but rather just a kindly, sweater-knitting, middle-aged lady... who just happens to have a taste for brains. Her poor husband knows that she is ill, but loves her so much that he'll do anything to protect her. Jackie, his daughter from a previous marriage, tries to help him curb his wife's murderous tendencies by bringing parcels from the local butcher, unaware that mother dear has suffered a relapse shortly after being released from the asylum. To complicate matters, Jackie also has her hands full with her younger half-sister Debra, who seems to be just looking for trouble.

Rupert Davies, who Hammer fans will recognize as Monsignor Muller from *Dracula Has Risen from the Grave*, plays the troubled husband. Deborah Fairfax does a fine job as Jackie while Kim Bulcher plays Debra with a fire in her eyes that makes her performance even scarier.

But the real shining star is Shelia Keith as the cannibalistic mother. She had just worked with Walker in his previous film, *House of Whipcord*, as a sadistic prison warden (named, appropriately enough, Walker). She would become a regular in the director's horror films and for good reason: her performances are always too-evil and as the demented

matron in *Frigitellus*, she is exceptional. Delivering her dialogue with little quirks and looks to the camera, Keith is truly frightening. One would hardly think that a woman in her 50s could be that scary or intimidating, but Keith creates an indelible human monster – with just a slight turn of the head and a glare that cuts right through you, she can freeze your blood where you sit. And if that doesn't do you in, then the electric drill to the head surely will.

Walker followed up *Frightmare* with *House of Moral Sin* (aka: *The Confessions*), tackling a subject even more taboo than cannibalism and adding a disablist twist. The film stars Anthony Stark as Father Xavier Meldrum, a priest who lusts after young women and gets off by hearing their intimate sexual confessions. He soon has his mind set on young Jenny after she comes into the church looking for a friend. Meldrum stalks the young woman, disposing of anyone that he thinks is getting between them. Of course he uses implements from the church, like rosary beads or pined holy water to kill his victims. Nice touch.

But the story gets even more twisted as we learn more about Meldrum and his household. His invalid mother is being cared for by a live-in housekeeper, played by Sheila Keith in another dark, twisted and gripping performance. The way she treats Meldrum's mother or will make your skin crawl. Meldrum, as we see from the very beginning, is a bit unbalanced. But as the movie plays out, we see just how deranged he really is.

The rest of the cast is filled with skilled performers, including Susan Perle as the troubled Jenny and Stephanie Beacham as her sister Vanessa — both of whom are very talented, not to mention easy on the eyes. As Jenny, Perle is perfect as the young and innocent looking girl that nobody believes when she claims a crazy price is stalking her. *Frightmare's* Kim Butcher also has a small cameo in the beginning of the film.

And here's a fun bit of trivia concerning Andrew Sachs, who appears in both *Frightmare* and *House of Mortal Sin*. You may not recognize the name, but if you're a fan of John Cleese's *Fawlty Towers* series, then you know him as Manuel, the inept waiter.

Other genre titles in Walker's filmography currently available on DVD include *Schizo* (1976) and *The Comeback* (1977). His last film, not yet released due to licensing issues, was *House of the Long Shadows* (1985) which featured four lions of terror: Vincent Price, Peter Cushing, Christopher Lee and John Carradine. While not as gritty as Walker's previous films, it is a fun film if only because of the cast.

So grab your copy of *Frightmare*, then stop by your local butcher to pickup some fresh brains, and you have your whole evening planned out! See you next time, and remember to keep *Discovering the Horror*! 🍷



# HORRORHOUND

## QUENCH YOUR THIRST WITH HORRORHOUND!



**HorrorHound #1**  
51 Reasons to  
Own the  
Original D&D  
Playset, 42 Levels,  
Requisities,  
Lance Jackson  
and more!



**HorrorHound #2**  
Slaves of the  
Dead, Michael  
Deane Interview,  
Masks of Horror,  
Requisities,  
Jeffrey Combs  
Interview and  
more!



**HorrorHound #3**  
Best Classic  
Movies 2  
Requisities,  
The Mike  
Masarik, Eric  
Flynn and  
more!



**HorrorHound #4**  
Return of the  
Living Dead  
Requisities,  
the Masks of  
Jesse Marshall,  
30 Second  
Reviews and  
more!



**HorrorHound #5**  
40th Anniversary,  
Short Story, Leland  
Harris, Cliff DeLoe,  
the Musical and  
more!



**HorrorHound #6**  
The Monster Squad  
Requisities, Interview  
with Kurt Russell,  
Michael Biehn and  
more!



**HorrorHound #7**  
How to Scream a Horror  
Classic, Die  
Stimulus, Interview  
with Michael Biehn  
and more!



**HorrorHound #8**  
The History of Horror  
Rock, Interview  
with Michael Biehn,  
Michael Biehn and  
more!



The first 10 subscribers to return a  
description form receive a copy of  
Quench on DVD!



Only HorrorHound and USA (please HorrorHound #2, 3, 5 and 15 are SOLD-OUT! Check online for further availability)

**Please Mail To:**  
**HorrorHound Ltd.**  
P.O. Box 710  
Milford, OH 45150

**Or Visit Us Online:**  
**www.HorrorHound.com**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Payment Method (circle one): Visa • Mastercard • Check

Credit Card # \_\_\_\_\_

CV2: \_\_\_\_\_ Exp. Date: \_\_\_\_\_ / \_\_\_\_\_

☐ YES! **JUST \$34 DELIVERED!**  
Please send me the next six issues of  
HorrorHound - a full year!

☐ YES! **JUST \$64 DELIVERED!**  
Please send me the next twelve issues of  
HorrorHound - two full years!  
(subscription starts with the next period issue)

\*Include back issues with my order:

# Copies	Issue #	Price
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

\*Please include \$5 shipping/handling for first back issue, and \$1 for each additional (US only)  
Canadian subscriptions include an additional \$5 for shipping. Non-North American subscriptions please include an additional \$15.

# DANNY R. FULCE FANTASM

HORROR HOUND LTD.  
P.O. BOX 710  
MILFORD, OH  
45150



## COLLECTOR'S SPOTLIGHT: DANNY R. FULCE



We decided to do something special with this issue's Fantasm Collector's Spotlight. A month prior to our print date we received a package from Danny R. Fulce, of Mesquite, Texas, which was packed with photographs of his vast collection of Vincent Price memorabilia. As Danny wrote, "I've been a huge fan of Vincent Price since I was a child. In fact, my earliest memory of being scared was watching *Pit and the Pendulum* on TV in the '60s. I was able to see my hero live on stage in 1977 while he was performing in *Oliver*. I met

him after the show and was able to get a Dr. Phibes pic signed! He was the greatest actor, author, art expert, cook - he did it all!"

Because of his devotion to this screen legend, and the detailed photos below (which are unprintable without their accompanied captions), we opted to go full-page for this issue's spotlight! Thanks for sharing these great photos Danny - we hope HorrorHound's readers enjoy them as much as we do!



Clockwise from left to right: A photo of Vincent Price Danny took back in 1977 after a performance of *Oliver*, in front of the Grim Dyke House where *Coy of the Barrenhoe* was shot; in front of Peter Cushing's home; in front of the Dr. Phibes house; sitting at Peter Cushing's favorite table at the Tudor Tea Room; and Danny along with Victoria (Vincent's daughter) at a 1999 horror convention in Washington, D.C. Danny added, "You probably noticed in a couple shots I'm wearing my Peter Cushing shirt. That's because the line of devotion between these two actors is as thin as paper." Which explains the additional photos (shown above) revolving around Mr. Cushing.





# Spreading the HORROR online and on-site!



## Online Horror Mall

Shop the largest online horror store, with thousands of different items:  
Apparel • Toys • DVDs  
Glossware • Collectibles  
and more!



## Branded Merchandise

T-shirts, jackets, work shirts,  
ladies' wear, collectibles...  
find our proprietary FEARWERX  
brand items on our store,  
online retailers and  
comic book/specialty shops near you!



## Community

Interact with almost 17,000 fellow horror fans in the longest-running online message board! 24/7 moderated forums with profiles, social networking features and more!

# fearwerx.com



## Conventions

Visit our booths at most of the major horror conventions this year for great deals and show exclusives LIVE from coast to coast!

## FearWerX 2009 Convention Tour:

CRYPTICON Seattle, WA Jun. 5-7 • MONSTERMANIA Hartford, CT Jun. 12-14 • WIZARDWORLD Philadelphia, PA Jun. 19-20  
RUE Morgue Festival of Fear Toronto Aug. 28-30 • MONSTER MANIA Cherry Hill, NJ Aug. 21-23 • ROCK'N' SHOCK Worcester, MA Oct. 9-11  
FLASHBACK WEEKEND Chicago, IL Oct. 23-25 • HORRORROUND Cincinnati, OH Nov. 20-22

Seeking volunteers: contact us at [info@fearwerx.com](mailto:info@fearwerx.com)

Find us on any of  
these social nets:

facebook

myspace.com  
a place for friends

Twitter

Visit our new blog and watch us make stuff: [fearwerx.blogspot.com](http://fearwerx.blogspot.com)



Grim Films LLC PRESENTS

# DRIVE-IN HORRORSHOW

NOW ON SALE



## OFFICIAL SOUNDTRACK

MUSIC BY

COFFIN LIDS HOTBLACK BILL GRAVEYARD BBQ

AJAX RAY O'VAQUE COMMON THRILL AND MORE

AVAILABLE ON VINYL, CD & DOWNLOAD



Bloody Bodies!



Bad Ass Babes!



Green Zombies!

NOW ON SALE



## GHOULISH VIDEOS

Drive-In Horrorshow Records proudly presents a scary DVD of music videos and ghoulish treats from the film's soundtrack. Hungry zombies, sexy girls, burning guitar riffs, bloody intestines, green goo...and that's just the first video!!! A must have for any horror fan.

WARNING: CONTAINS BRUTAL VIOLENCE, EXCESSIVE GORE, & CANNIBALISM

Not Rated

DVD VIDEO

BUY NOW

AT DRIVE IN HORROR SHOW

.com

Drive-In Horrorshow is an anthology horror film.

Terrifying tales to quench your thirst for horror.

More at [DriveInHorrorShow.com](http://DriveInHorrorShow.com)

SOME FILMS  
WON'T  
STAY  
DEAD

A new era in horror is  
about to begin.



BARBED WIRE STUDIOS  
PRESENTS

# SCALPS

AN ORIGINAL HORROR COMIC ABOUT  
GREED, REVENGE, AND POSSESSION.

AVAILABLE ONLINE AT

[www.barbedwirestudios.com](http://www.barbedwirestudios.com)

*Bloody Rare Books*

## What's on your Walls?

Fine Rare Books & Original Movie Posters

[www.bloodyrarebooks.com](http://www.bloodyrarebooks.com)  
[www.bloodyrareposters.com](http://www.bloodyrareposters.com)

*Bloody Rare Posters*

## CELEBRATING FIVE YEARS OF HORROR!

THE HOUSE OF  
MYSTERIOUS  
SECRETS III

### ENTER THE HOUSE OF MYSTERIOUS SECRETS ... IF YOU DARE!

Visit our Site for the best in Horror Collectibles! Updates with new stock every week!  
DVDs, Toys, Shirts & Clothing, Soundtracks, Posters, Books, Graphic Novels, Patches, Statues, and so much more!

# [www.houseofmysterioussecrets.com](http://www.houseofmysterioussecrets.com)

Specializing in Horror Collectibles. Fast & Friendly Service. Secure Online Ordering.

# NEXT ISSUE

Check back in with *HorrorHound* in two months for our nineteenth issue as we take a look at the '90s horror hit *The Blair Witch Project*! It has been 10 years since the release of this pop cultural phenom and *HorrorHound* takes a look back at the film that single-handedly ushered in the digital age for horror fans with the invent of successful viral marketing. Online Websites and TV specials helped make *The Blair Witch Project* the most financially successful independent film of all time - surpassing fellow genre icon Michael Myers' 1978 hit *Halloween*. What went into the making of this film sensation, how did it manage to take the world by storm, and how has its success affected the industry over the 10 years since its premiere? We talk with the directors, and cast to find out, as well as take a peek into the world of "BWPs" merchandising machine, all to compile a true retrospective on this true modern-day horror classic (and *HorrorHound* Hall of Fame inductee).

*The Blair Witch Project* wasn't the only prodigy that came out of the 1990s, Todd McFarlane, the creator of Image Comics icon, *Spawn*, also launched the toy company that changed the collecting world as we know it! McFarlane Toys, and more specifically, *Movie Maniacs*, helped bring such big horror names as Freddy, Jason, and Leatherface into the toy and collectible aisles at your local specialty shop! As the toy company continued on through the years, some of the biggest (and not-so-big) names in the genre saw figural release - including *Evil Dead's* Ash, *Pumpkinhead*, *Candyman*, *Bram Stoker's Dracula* and *Child's Play's* Chucky! On top of Todd's own horror-themed releases, a number of other toy companies began to crawl out of the proverbial toy cemetery - including *Art Asylum*, *NECA*, *SOTA Toys*, *Palsades Marketing*, *Sideshow Collectibles*, *Ressaus*, *Mezco* and *AMCK Time!* We take a look back at the industry Todd built and into what the future of horror figure collecting has in store!

Video Invasion, Horror's Hallowed Grounds, *GoreHound*, and movie news will all be included in another jam packed issue of *HorrorHound* on sale this August!

## SPECIAL MIDNIGHT SCREENING



One Night ONLY at: The Byrd Theatre  
www.byrdtheatre.com

RICHMOND VIRGINIA SEPTEMBER 9th 2009

**ZOMBIE**

www.myspace.com/GoreHoundFeatures  
Tickets Available Online At:  
www.GoreHoundFeatures.com

# CONVENTION CALENDAR

Support your local horror convention! Check out these upcoming shows. If we are missing an event you feel we should be covering, please e-mail us today at [mail@horrorhound.com](mailto:mail@horrorhound.com)!

### Monster Bash 2009

June 26 thru 28th, 2009  
Butler, PA  
Days Inn Conference Center  
(Featuring Gary Conway, Butch Patrick and many more!)

### Fright Night Film Festival

August 14 thru 16th, 2009  
Louisville, KY  
Crown Plaza Hotel Louisville  
(Featuring Linda Blair, Sybil Danning and much more!)

### Monster-Mania Con

August 21 thru 23rd, 2009  
Cherry Hill, NJ  
Crown Plaza Hotel  
(Guest list not yet revealed!)

### Rae Morgan: Festival of Fear

August 28 thru 30th, 2009  
Toronto, Canada  
(Featuring Bruce Campbell, Roger Corman, and much more!)

### Scarefest

September 11 thru 13th, 2009  
Lexington, KY  
Lexington Convention Center  
(Featuring Doug Bradley, Gunnar Hansen and much more!)

### HorrorFest Weekend

September 25 thru 27th, 2009  
Hunt Valley, MD  
Marriott Hunt Valley Inn  
(Featuring Fairuz Balq, Corbin Bernsen and much more!)

### Cinema Wasteland

October 3 thru 5th, 2009  
Strongsville, OH  
Holiday Inn Select  
(Featuring Joel M. Reed, Caroline Monroe, Fred Williamson, Lynn Lowry and much more!)

### Spooky Empire

October 9 thru 11th, 2009  
Orlando, FL  
The Wyndham Resort  
(Featuring George Romero, John Landis, Fairuz Balq, Tippi Hedren, HG Lewis and much more!)

### Rock & Shock

October 16 thru 18th, 2009  
Worcester, MA  
The Palladium/DCU Center  
(Guest list not yet revealed!)

### October Horror & Comic Festival

October 17 thru 19th, 2009  
Nashville, TN  
Tennessee State Fairgrounds  
(Featuring Dick Warlock, Glenn Shadix and much more!)

### Flashback Weekend

October 23 thru 25th, 2009  
Rosemont, IL  
The Midway Drive-In  
(Featuring Lance Henriksen, Janette Goldstein, Tony Todd and much more!)

### Crypticon Minneapolis

November 6 thru 8th, 2009  
Bloomington, MN  
Sheraton Hotel  
(Featuring Tony Moran, Steve Dash and more!)

### HorrorHound Weekend Cincinnati

November 20 thru 22nd, 2009  
Cincinnati, OH  
Sheraton Cincinnati North  
(Featuring Elvira, a Night of the Creeps reunion and much more!)

### HorrorHound Weekend Indiana

March 26 thru 28th, 2009

\*see next issue for more show listings.

Want to have your company's products or events featured in the pages of *HorrorHound*? Contact us via e-mail at [mail@horrorhound.com](mailto:mail@horrorhound.com) or check out our Website at [www.HorrorHound.com](http://www.HorrorHound.com) for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, collection photos, stories, tattoos, etc.

# HORRORHOUND HALL OF FAME THE FRIGHTENERS

by Nathan Hanneman

Since *HorrorHound*'s launch in October of 2006, we have taken a moment to honor (one issue at a time) some of the most famous, time tested and beloved horror titles available, from classics such as *The Wolf Man* and *Night of the Living Dead* to more modern titles like *The Lost Boys* and *The Thing*. With 16 issues in the bag, we take pride in every single selection of our induction list. Even those that are less time tested (i.e., *American Psycho*, *Shaun of the Dead*, and now - this issue's induction). For issue #18, we couldn't pass up the opportunity to celebrate one of the *HorrorHound* staff's favorite modern titles - Peter Jackson's *The Frighteners*.

Many horror fans may be wondering why, of all Peter Jackson films, we have decided to give a pedestal to this Michael J. Fox comedic outing over one of his more grotesque and visually memorable titles such as *Brain Dead* or *Bad Taste*... The answer is simple: timing! We have no doubt that Jackson's other films will eventually grace the Halls of Fame here at *HorrorHound*; however, only one happened to have spanned from the depths of EC Comics madness! Released in 1996, *The Frighteners* was originally planned as a *Tales from the Crypt* feature film, however, producer Robert Zemeckis enjoyed the script so much that he decided it should stand on its own and be released outside of the *Cryptkeeper's* domain!

The film, as mentioned, stars Michael J. Fox in his first enjoyable film role since 1990's *Back to the Future Part II*. Michael plays the slightly awkward character Frank Bannister, who doesn't quite enjoy a living as a paranormal investigator, tricking rich and naive individuals into paying for his services: removing ghosts who have seemingly begun haunting their homes. The truth is, Frank Bannister actually can see dead people. In a twist, Frank has looked a few of them into helping him with his scams - by having them pick and haunt particular homes in hopes of reeling in Bannister's services. His plans go awry, however, as Death itself seems to have invaded Bannister's small town of Fairwater. A Grim Reaper-esque character has randomly attacked and killed over a dozen citizens of this small town, and Frank is the only one who can stop him. After a mystery is unraveled that revolves around a woman under house arrest (whose boyfriend, Johnny Bartlett [played viciously by a young Jake Busey] was discovered to have killed a number of people years earlier before being sent to the electric chair). This now-dead woman's deceased boyfriend has apparently returned from the grave to continue his cherished body count (all the while, revealing that both Bartlett and Bannister may have previously met, and had led to Frank's current poor outlook on life).

On the surface, *The Frighteners* is nothing more than a quirky haunted horror comedy. But it's the many pieces of this entertaining gem that really make it worth while to horror fans. As previously mentioned, this film was directed by Peter Jackson - whose follow-up series of films (*Lord of the Rings*) is one of the most successful trilogies ever filmed. Also of this, the film is loaded with homophoric goodness! One of Frank's ghostly friends is played by John Astin - Gomez of the original *Addams Family* television series (and father of Sean Astin, who later played Sam Gamgee in Jackson's *Lord of the Rings* trilogy). John's portrayal of "The Judge" is a real treat, as it takes full advantage of real-makeup prosthetics, as his character appears as a decrepit, old cowboy corpse whose jaw keeps falling off! Outside of John Astin,



screen legend Dee Wallace (Cajon, *The Hills Have Eyes*, *Critters*, etc.) appears as Patricia Ann Bradley - Johnny Bartlett's girlfriend and partner in crime. This is truly one of the meanest and most exuding horror roles Dee has partaken in during her 30+ years of filmmaking! We have witnessed her as the lovable mom (E.T.) and the distressed victim (any of the above listed films), but we rarely get the opportunity to see her go guns-out crazy in a role! R. Lee Ermy (pre-*Texas Chainsaw Massacre*) also cameos as a deceased drill sergeant (in what many believe to be a reprisal of his role from *Full Metal Jacket*). Lastly, another horror legend helps make this film all the more enjoyable as Jeffrey Combs (Rommancer's Dr. Herbert West) appears as Milton Demmers, an FBI Agent who gets all the nut-job cases (and has subsequently helped his psyche take a nosedive into the loony bin). Throughout the film the up-tight Milton is later Frank, whom he believes is the one responsible for the many deaths in Fairwater. Combs' character is dressed like Hitler, covered in body scars, is terrified of a woman's scream, and truly convinced that Frank Bannister can kill people with the will of his mind!

The story, it should be noted, is also important for its portrayal of Patricia Ann Bradley and Johnny Charles Bartlett. Their characters were loosely based on the real-life serial killer couple Charles Starkweather and Carol Fugate (as well as a number of other iconic killers, but none as parallel). This true-crime couple killed 10 people during a road trip in 1958 before they were finally caught by police and convicted for their crimes. Charles was sentenced to the electric chair while Carl was given life in prison. *The Frighteners* is almost a "what if" scenario - posing the idea of Starkweather's haunting ghost continuing with his

crimes despite the afterlife!

In the end, *The Frighteners*, when released on July 19, 1996, failed to deliver at the box office. With an estimated \$30 million budget, the movie premiered with a mere \$5.6 million before eventually realizing \$16.5 million by the end of its run. The movie picked up a fanbase thanks to home video - and created quite a legend with its release of a signature collection laserdisc in 1998, which included a filmmaker's commentary, deleted scenes and an impressive making-of. The disc itself became a high-end collectible for fans of the film and video format, with DVD bootlegs demanding as much as \$50 a pop at conventions throughout the early 2000s (a DVD version of this Special Edition wasn't finally released until 2005).

In the end, *The Frighteners* has become a cult classic to many horror fans. Its audience was found, thanks to 10-plus years of word-of-mouth, and those involved have continued releasing quality pictures! As for Peter Jackson himself, after releasing his dream project, *King Kong* in 2005, Jackson returns to cinema this year with his new ghost-pic - *The Lovely Bones*. If it's hell as good as *The Frighteners*, we should be in for a real treat! 🍷



Gary Busey, Jeffrey Combs and Dee Wallace in a *Frighteners* reunion at HorrorHound Weekend, August 2008.

# HORROR HOUND WEEKEND

IS COMING TO: CINCINNATI ON:

Located at the  
Sheraton Cincinnati North  
11320 Chester Road  
Cincinnati, OH 45246

NOVEMBER  
20-22, 2009

FEATURING SPECIAL GUESTS:

**ELVIRA**  
MISTRESS OF THE DARK

**MICHAEL GROSS**

(Tremors)

**JASON LIVELY**

(Night of the Creeps)

**JILL WHITLOW**

(Night of the Creeps)

**CHRIS DURAND**

(Halloween H20)

**TOM SAVINI**

(Dawn of the Dead)

**DAN ROEBUCK**

(Halloween 07)

**RICHARD BROOKER**

(Friday the 13th: Part 3)

**RICHARD WALTERS**

(My Bloody Valentine 3D)

**AND MUCH MORE!**

(Including the CooKeys Water Resort!)

For three days only, on November 20th, 21st and 22nd: meet your favorite celebrities, get autographs as well as photo ops!  
Also Premier Movie Screenings, Celebrity Q&A Sessions, Toys, Comics, Shirts and much more! Tickets are just \$20  
at the door! \$45 Weekend Passes! Check our website for discount ticket information and **GOLD PASS** opportunities!

**WWW.HORRORHOUNDWEEKEND.COM**